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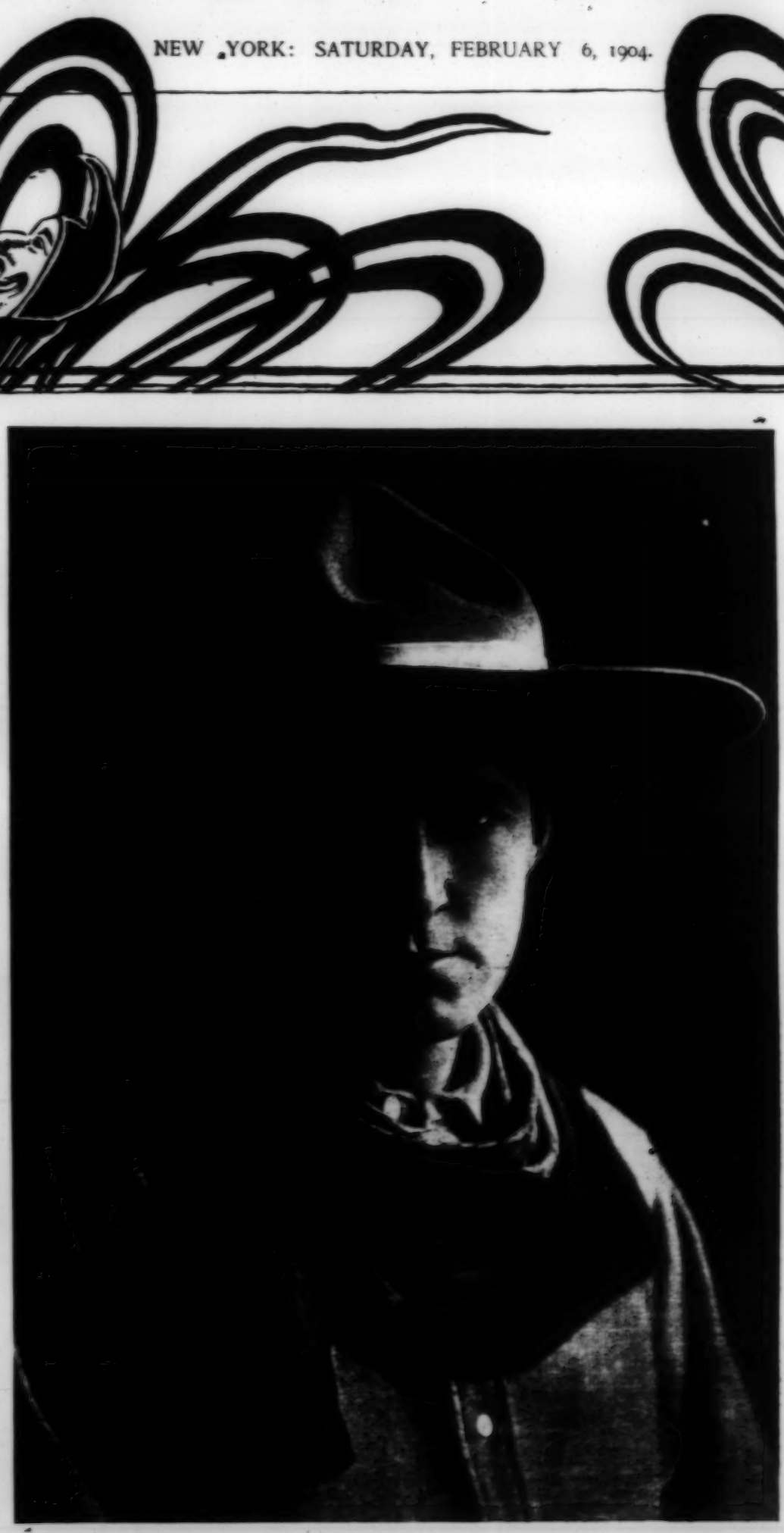

DUSTIN FARNUM

As The Virginian.

H.S. Lowry

THE MATINEE GIRL

Men like a dash of devil in women.

This was the text of my discourse to Aunt Jane at our theatre party *a deux* to see That Man and I.

Aunt Jane is an old maid. There is practically no such thing nowadays, I know, but Aunt Jane is a survival of a nearly extinct type, like the buffalo.

It started by our divergence of opinion about Amory Starkweather. I liked the type. Aunt Jane didn't.

She thought Miss Starkweather was forward and self-sufficient, and through those qualities fell just a little short of being a "lady."

I didn't care whether Amory Starkweather was a "lady" or not. She was a fine, strong, loyal creature, and so superbly a woman that she embraced all the essential qualities of the other. I told Aunt Jane that her view reminded me of the different standards Northern and Southern women set for their lovers. The first and last word in a Southern woman's vocabulary is "gentleman." To Northern women the term is restricted, and suggests all sorts of limitations; a confined term covering carpet knight errantry and little else.

This is a big world—much bigger than any one's drawing-room—and the word "man," which Northern women spell with a capital, is as much bigger than the term "gentleman," as this planet is larger than any pesky parley apartment that dots its surface.

"Man" is a comprehensive title. Gentlemanhood is a desirable element of manhood, but still only an element. And so it is with the big word "woman" and the little word "lady."

That was the first division of my discourse to Aunt Jane. I succeeded in convincing myself, but evidently not her. She shook her head with gentle obstinacy. Mules are not all males.

Amory Starkweather waited twenty odd years for the man she loved to "make up" his slow mind, and she never once made love to him. Yet Aunt Jane says that she was "forward," and that in the face of five leap years.

"She treats him as though she were just another man," complained Aunt Jane.

"That was what he wanted, and no more then," I replied to my timid elder. "There lies the essential difference between a wise woman and a fool, in the conduct of their love affairs. The wise woman never gives him more than he wants of herself, nor so much, while the foolish woman is lavish as a spendthrift."

Amory Starkweather knew, with the innate prescience that has been granted to women instead of logic, that some day Dick Latimer would know he needed her, just as now he needed her without knowing. She went on trying to be content, just to be "good chaps" with him. And when at last her pretty chestnut hair was dusted with a powder that never came from an apothecary's box—the sifting snow of the years—and Dick Latimer, with a cleared vision, saw her no longer as "a good old fellow," but a lovable woman, and begged her to "stand by him forever," she affected to be surprised. And he believed she was, which was a trimuph of woman's subtlety.

Marion Abbot gave an excellent interpretation of the rich bachelor girl. She played the role so well that it ranked next to Robert Hilliard's in importance, though it wasn't so billed.

These accidents will occur sometimes in the best regulated companies.

Miss Abbot hid her "dash of devil" very well, but it was there. It showed in her lament that "the worldly woman sees so much, suspects so much, fears so much." A woman must have a "dash of devil" in her to understand and withstand the wiles of the devil.

There have been two other well drawn types of the popular bachelor girl portrayed on the stage this season. One was Maxine Elliott's Georgiana Carley in Her Own Way, the other Ethel Barrymore's Cousin Kate, and both had the "dash."

I thought it was time to point my sermon with an anecdote, so I said to Aunt Jane, as I surreptitiously passed the box of chocolates. That is Aunt Jane's only vulgarity. She will eat at matinees.

"Do you remember the last time the rector called?"

My revered relative turned her shoulder and bowed to an imaginary acquaintance.

I asked her whom she saw, but she did not answer. The rector's last call is a sore point with her.

He is a bachelor, and my aunt is one of his most devoted parishioners. Sometimes he lays aside his ecclesiastical air, and is chummy and quite like one of the family. Mother and father, and the rest of us had high hopes.

But the last time the rector called Blanche Billings was also calling. Blanche is a bachelor girl, and, like all of them I know, she swears. She came in just ahead of the rector, and as she crossed the threshold her foot caught in her dress, and she just managed to save herself a bad fall.

"That is the second time to-day my heel has caught in that d——d braid!"

Aunt Jane was too pained for words. I tittered. The rector laughed. Some one had to introduce them, and, as Aunt Jane wouldn't, I did.

We hurried to scald our tongues with hot tea, so that conversation would be impossible. We had a dreadful ten minutes, but when Blanche left the rector trotted along.

"To give her religious instruction," Aunt Jane said.

Blanche must be a dull pupil, for my maid said that Blanche's maid told her he calls three times a week.

"It's the 'd. of d.'," I tell Aunt Jane. They all like it, even the rectors.

It was in the last entr'acte that my aunt asked me to differentiate the bachelor girl from the old maid. I quoted Elbert Hubbard: "An old maid is a virgin. A bachelor girl may be."

Poor Aunt Jane! She says she will be glad when I am settled in life—that my odd views and dreadful quotations make her ill.

"But I don't want to be settled in life," I always object, and I quote the indigo-dyed author of "The Mummer's Wife," George Moore:

"Marriage has three stages: First, passion with mystery; then passion without mystery; and, at last, resignation."

And because I am interested in Aunt Jane's education I tell her that in every case of bachelor girl I know there is, more or less hazily, in the background, some other woman's husband. Naturally most of these are ethereal, might-have-been, one-sided romances, but Aunt Jane looks pleased when I say it. It gives her a chance to say spiteful things about Blanche Billings.

Harry B. Smith has reformed. He told me so himself. He will never again "butt into management." I am using his own classic words. It is his firm conviction that a librettist has enough to do libretting without the distractions of management. That is the reason if you come upon him suddenly his salutation is not, "How are you?" nor the new "Hello you!" *à la* The Secret of Polichinelle but "Never again!"

Mr. Smith often says, with a placid smile, that he was discharged from every newspaper in Chicago. And there are newspaper men by the hundred who corroborate his story. But the author of Robin Hood and The Girl from Dixie, and the more than a hundred comic operas and musical comedies strewn over the thirteen years between these outputs, says, with a sigh, that those newspaper days were happy ones compared with the dark period since he became a manager and went into the "angel" business, besides being a librettist.

"I suppose there are playrights who lead an ideal existence," he says, ruefully, "but personally I have a hundred worries now to one when I was a very unsuccessful reporter."

Augustus Thomas was another confessed misfit in journalism. It is a tradition on the St. Louis paper which he attempted to serve that he was the worst reporter that had "reported" for it in all its ninety years.

Frank Pixley, who wrote The Burgomaster, King Dodo, and The Prince of Pilsen is another graduate from journalism who did not leave a gap that could not be filled. "Fairish" is the highest praise any one has ever applied to his newspaper work. Even his devoted wife, whom he calls "Billy," as Joe Herbert does his, could not say more for it, but now that she has lured him away from his old ideals—when $50-a-week as an editorial writer on a New York newspaper represented to him life's highest good—she dampens every verse he writes with her happy tears.

Glen Macdonough's was a dim light on Park Row, and his editor had three distinct and nearly fatal shocks when he learned that the man for whom he had saved all his choicest editorial expletives had written a successful comedy for May Irwin.

There is something in the reproductive, almost photographic, faculty required for the best newspaper work incongruous with the creative powers of the playwright. The two are not only distinct but antagonistic, and as soon as the newspaper man is sure his playwrighting wings are well sprouted he would better preen them and fly away from Park Row. Its climate has frostbitten many "creators" and their "creations."

Nine out of every ten actresses who collapse from "overwork" and "nervous prostration" are victims of lack of fresh air.

You never knew a woman who made "two hours out of doors every day" mandatory to herself that became a wreck.

One of the notable cases of nervous breakdown in the profession was that of an actress who said to the Matinee Girl: "I drive everywhere. That is my weakness. I just can't walk."

This woman was languidly conscientious as to her daily drive, but the wee currents of air that crept in at the nearly closed windows of her carriage were as inadequate as a thimble of cologne for a bath.

Don't wait until you have your own horse and coupe and livery to take your daily airing. A hundred to one, if you do, you won't live to take it.

Get the rose flush into your cheeks, and hope in your heart, by walking miles every day, the more miles the better.

Harriet Ford, the playwright, is one of the cheeriest, handsomest women in New York, in part, perhaps, because she is Harriet Ford, but more, I'll wager, because she walks from the Hundred and Tenth to the Fifty-ninth Street entrance of the Park every day of her life, caring not at all how many kinds of weather she meets. And if she has not time to walk back, but must, perforce, take a car, she counts it a misfortune.

It's a lark and worth a whole medicine chest of nauseous stuff to get on the topmost bough of the Fifth Avenue stage and tilt along comfortably to Eighty-eighth Street.

You will never feel so much as though you owned all Manhattan, or as though you were a bird or an angel.

You will be sorry for the anemic dames who roll past, yards below you, in their carriages, missing the gallons of ozone that are making you drunken with joy.

Why, you'll say it's glorious to be poor, and you'll be better for that air all the rest of your life.

There's another kind of air bath, too, that the late Dr. Cyrus Edson vigorously recommended for women with nerves and with aspirations beautyward. This is a gentle prance around the room after your bath, and when you are wholly *sans chemise*—again *à la* The Secret of Polichinelle—preferably when the sun is shining.

Dr. Edson lamented that the poor body being always covered with something really never got any air. This gallop *sans chemise* should only be taken after the bath and a thorough drying with a towel, and should continue five minutes or more.

But he didn't say how this could be executed with impunity from arrest, if one has rubbering flatters on every side, as has the Matinee Girl.

We have heard that the American girl can be recognized everywhere by her insolent manners, or no manners at all; by her voice, shrill and harsh as a parrot's; by her overdressing; but now comes a horrible globe trotter who has spun around the globe three times who has yet another test.

"It is as sure as that, given a roomful of women, I can pick out the French woman by the effort she makes to be agreeable to every man who may stray in," he said.

"The American girl is the only one who chews her lips." THE MATINEE GIRL.

DUSTIN FARNUM.

Dustin Farnum has scored a notable success in the role of the Virginian in the play of that name at the Manhattan Theatre. He is twenty-eight years of age, and this is his seventh year on the stage. His career, in the way of principal parts, began with Margaret Mather, and he essayed different Shakespeare characters under her management for a year and a half. A year was then spent by Mr. Farnum with different stock companies throughout the country, he appearing in a wide range of characters. After that followed the origination by him of the part of the Chevalier de Ramsay in Marcelle, a season or two with Chauncey Olcott, and a resumption of stock work for a couple of seasons. Surprising as it may seem, however, Mr. Farnum has never done anything in the line of dialect parts before his assumption of the role of the Virginian. With a view to constant improvement, Mr. Farnum at the close of a regular season, has often spent his Summer in stock company engagements, which have offered him relief from the one part idea of the regular season, as well as an opportunity for quick study and improvement, Mr. Farnum holding that it is only by doing stock work that one gets this opportunity in these days. When asked about his ideals as to parts, Mr. Farnum remarked: "Of course I have my ideals about the parts I should like to play in the future, but I haven't got nerve enough to tell them to people just yet. The Virginian is my favorite role so far as I have gone." His family are all associated with the theatrical profession, one brother being in a stock company in San Francisco and another brother playing Ben Hur.

GRAU FINDS PATTI'S SUCCESSOR.

Robert Grau, who has been directing the farewell tour of Adelina Patti, and who announces that the tour will yield at least $400,000 to the diva, and $100,000 to the management, has discovered a young woman in the person of Mme. Vera David, who he thinks is the legitimate successor of Patti. He has signed a contract with her for 250 concerts to be given within the space of two years in all parts of the world. This latest "find" of the impresario is said to possess the greatest vocal range that has ever come from the human throat. In speaking of the Patti tour to a MIRROR representative, Mr. Grau said: "It was not to be expected that I would make a fortune out of the Patti tour. The fact that I could guarantee her $5,000 a night and half of the gross receipts over $7,500, and not go to an asylum after the ordeal was over, has shown what I can do, for I have successfully executed the most difficult contract ever made. Next year I shall show that I can take merit unaccompanied by fame and do the same thing. Mme. David will open under my management at Carnegie Hall in October, when I expect that she will create a sensation. I am also very busy making arrangements for the concert tour of Mme. Calvé."

TWO STAGE WEDDINGS.

Marie Condit, of Oswego, N. Y., and Frederick R. Taylor, electrician of the Garside, Condit and Mack Stock company, were married on the stage of the Colonial Theatre, Peekskill, N. Y., Jan. 7. The ceremony followed the regular evening performance of the stock company. The bridal party, consisting of members of the company, marched up the aisle to the strains of the Lohengrin March, headed by the youngest of the Arabian acrobats, who acted as page, carrying the wedding ring on a silver plate. Una Pellham was bridesmaid, and Thomas Maskell best man. Rev. Thomas C Straus, of the Second Presbyterian Church, officiated. A wedding breakfast at one of the leading hotels followed the ceremony.

A wedding ceremony was performed at the Savannah Theatre, Savannah, Ga., on Jan. 6, Chelso D. Peruchi, starring in repertoire, and Mabel Ritchie, premier danseuse of the electrical pantomime act of Gypsene and Roma, were the happy pair. Judge Richard Wickham performed the ceremony. Miss Ritchie also plays soubrette and ingenue roles in Mr. Peruchi's company.

DAVID WARFIELD WINS.

The application for a mandatory injunction, asked for by Joseph Brooks to compel David Warfield to play in The Auctioneer, was denied by Justice Leventritt in the Supreme Court last Monday. Brooks, who says he is a partner with David Belasco in the production, recently secured the appointment of a receiver of The Auctioneer in a suit for the dissolution of their partnership. Belasco denied that any such partnership existed. Warfield refused to play except under Belasco's management, and when W. M. K. Olcott was made receiver he ceased playing and the company was disbanded. Counsel for Warfield contended that while the court might enjoin Warfield from acting for any persons outside his contract, it had no jurisdiction to compel him to act if he declined to do so. Justice Leventritt agreed with this view of the matter and held that a mandatory injunction could not issue.

A NOTE FROM ZANZIBAR.

Mason Mitchell writes to THE MIRROR from far off Zanzibar, where he is United States Consul, that he will return to America on leave of absence next August, when he will have completed his second year in the consular service. Mr. Mason, it will be remembered, was appointed by President Roosevelt for distinguished services in Cuba. He also writes that he receives his MIRROR regularly and keeps in touch with his old theatrical life by so doing, and concludes with—

"I like Zanzibar. It is a most beautiful island and a quaint and picturesque old city. The Oriental life, however, with languor, slaves and easy-going existence, soon unfits one for the activity and strenuousness requisite for our work at home."

PROCTOR BUYS A THEATRE.

F. F. Proctor, the prominent vaudeville manager, purchased the Fifty-eighth Street Theatre from Randolph Guggenheimer for about $500,000 last Monday. Mr. Proctor controls the theatre at the present time, and there will be no change of policy in his management. This is the second theatre he has bought in the last few months, the other being the 125th Street Theatre, in Harlem. Mr. Proctor now owns four theatres outright and controls three more.

REFLECTIONS

The annual benefit in aid of the Actors' Fund Home will take place at the New York Theatre on March 1. Among the attractions will be a new sketch by John J. McNally, entitled Shylock Before the Court of Appeals.

Mrs. Florence C. Drew writes a pleasing letter to THE MIRROR to say that Minna Gale Haynes has appeared on the stage since the deaths of Booth and Barrett—on Dec. 18, 1902, at the Garrick, as Pauline in The Lady of Lyons, for the benefit of the Missionaries' Day Nursery; and also at the Clara Morris testimonial, when she played Portia. Mrs. Drew also says that she went to see Raffles the other day, and while watching that glorified crook, her pocket was picked of $3, "a most fitting punishment," concludes Mrs. Drew.

Love in a Cottage, Basil Hood's latest comedy, was produced last Wednesday night in Terry's Theatre, London, by Charles Frohman. As it was not a success, New Yorkers may look for it with a good deal of confidence next season. The London *Chronicle* says it elicited no hostile demonstrations.

John Ostrander, of the business staff of the Manhattan Theatre, has leased the West End Theatre from Stair and Havlin for a series of Sunday night concerts. He purposes giving high class vaudeville entertainments.

A fire no larger than a man's hand caused a panic in the boudoirs of Elizabeth Marbury and Elsie De Wolfe last Wednesday morning. Misses De Wolfe and Marbury have kept Spinsters' Hall in the little mansion at 122 East Seventeenth street for over a dozen years. It was once the residence of Washington Irving, and is on the southwest corner of Irving Place and East Seventeenth Street. The flame started in Miss Marbury's room, but was quenched before it penetrated into the sacred precincts of Miss De Wolfe, whose two bat-eared French bulldogs were rudely shocked. Damage to property, $200; to nerves, much more.

Last week nearly the entire business staff of Kirke La Shelle was ill. Mr. La Shelle was down with a severe case of ptomaine poisoning; his stage director, John Stapleton, had nervous prostration, and Del Bonta, his general manager, had the grip. But all are better, or very near it.

Ada Rehan denies the truth of the report of last week that she was to be a co-star with Henry Irving; and also that she had refused to sign with Liebler and Company for another season.

Lottie Briscoe, of The Lost River company, while playing in Seattle, Wash., was elected an honorary member of the Newsboys' Protective Union, American Federation of Labor. This honor has only once before been conferred on a woman. The boys attended the theatre in a body and presented Miss Briscoe with a handsome badge.

Oscar Hammerstein made public recently the details of his invention for quenching any fire that may happen on a stage. He has patented the device, but says it is not for sale, but that any manager is free to avail himself of his permission to use it any way. Mr. Hammerstein's idea is to substitute for the wooden or iron crosspieces in the gridiron, iron pipes an inch and a half in diameter, perforated with good-sized holes. In addition to the usual 5,000 gallon tank now in use on the roofs of the New York theatres, there must be a second tank of the same capacity. Both tanks are to be connected with the pipes, the water being held in check, until needed, by valves that may be operated from the stage. In case of fire the levers or cranks could be opened and 10,000 gallons of water would flood the stage and drown out any blaze in a few moments.

Clay Clement will continue to use The New Dominion for the present season and next. After next season he will use a new play written by himself, entitled Idols.

Two hundred members of Pyramid Lodge, No. 490, F. and A. M., attended the performance of By Right of Sword at the American Theatre last Monday night, to honor the star of the play, Ralph Stuart, who is a member of the lodge. After the performance a banquet was served on the stage, speeches were made, and a flash-light picture was taken of the gathering. The American Theatre orchestra furnished the music and played Theodore H. Bendix's latest two-step, entitled "By Right of Sword."

Robert Russell, of Schenectady, N. Y., son of the late Sol Smith Russell, had charge of the electrical exhibit at the recent Automobile Show at the Madison Square Garden.

Elita Proctor Otis has joined the Century Theatre company.

Julia Sanderson, who played at short notice Paula Edwardes' part of Winsome Winnie at the Casino recently, while Miss Edwardes was ill, has been engaged to play Mrs. Pineapple in A Chinese Honeymoon.

The only son of Mina Crollus Gleason, one of the members of the Baker Theatre company, Portland, Ore., has enlisted in the army and is now on his way to the Philippines. Young Gleason was formerly in the theatrical business with his mother and father, William L. Gleason.

Arthur H. Palmer has engaged Miss Ta Thanma under a five-years' contract, and she is to appear with The Stars Will Tell. She will fill engagements in leading vaudeville houses and in the Autumn under Mr. Palmer's management will undertake a tour through England, Germany and Russia.

Violet Barney, leading woman of the Corse Payton Stock company, while playing her part in Nashua, N. H., last week, was robbed of all her jewelry, which was purloined from her dressing-room. Miss Barney writes to THE MIRROR readers to be careful.

George T. Meech and Adele Lane, both members of the Sky Farm company, were married at Hartford, Conn., on Jan. 24. The ceremony was performed by the Rev. H. H. Kelsey and was witnessed by members of the Sky Farm company and Chauncey Olcott's company.

The engagement is announced of Harvey Truman Lyman and Clara Kingsley Brown, both of whom are well known to the profession through their dramatic and musical criticisms. They are now members of the editorial staff of the Syracuse *Post-Standard*.

Charles Drew Mack, of Mack and Armand's Comedians, produced a new four-act comedy-drama of his own making at Mexico, Mo., last week.

The American Academy of Dramatic Arts will give its sixth matinee of the season in the New Empire Theatre, on Thursday afternoon, Feb. 4. The programme will include the first performance of The Stronger, by August Strindberg; the first performance in this country of Conscience, the two-act drama by Frederico Mariani; the old comedy, Simpson and Co., and Double or Quits, a farce in one act, by R. A. Farrelly.

Lillian Lamson has been engaged by Belasco and Mayer to play the title part in Florence Roberts' production of Gioconda.

The Academy of Music, Chelsea, Mass., under the management of W. A. Wesley, will, starting Feb. 5, have a permanent Jewish stock company, under the direction of Jacob Silbert, who was associated with the Glickman theatre in Chicago. Four nights each week will be devoted to Jewish plays. The balance of the week to road companies.

Lea Remonde has been engaged to play Mrs. Crowley in the Quincy Adams Sawyer company No. 1.

Mrs. W. A. Junker has been ill in Cincinnati for the past three weeks. She will be sent to Hot Springs, Ark., for the rest of the Winter.

Ernest Lamson's Young Tobe Hoxie company lost two days last week on account of the floods.

IN OTHER CITIES

SAN FRANCISCO.

Clyde Fitch's The Moth and the Flame was the attraction at the Alcazar 11-17 for the three hundred and eighty-fifth week of the Alcazar Stock co. Although there are not many opportunities for individual effectiveness in acting in the play, which has been presented here a number of times by New York cos., the Alcazarians acquitted themselves satisfyingly. If I mistake not, it should seem the honors of the play and the playing fell to the lot of Adele Belgrade. She enacted Mrs. Lorimer, the widow. That she did it charmingly and cleverly and brightly is not to be overlooked. Every one felt the spell of her personality, and of the surity with which her acting is done. Her most captivating scenes were in the last act, with George Osbourne, who, as Mr. Dawson, played in his usual finished form. Luke Conness made a good Fletcher. Fred J. Butler was on the stage about ten minutes in the role of Mr. Wolton, and gave so capital a reading thereof in that time, we were sorry to see him disappear to shoot himself. Frances Starr was graciously sweet and gossipy as Ethel. Eleanor Gordon appeared in exceptionally dramatic mettle as Jeanette Gross, the wronged woman. Her scene at the purposed wedding was bestirring and effective. But I should think Mr. Fitch has misimagined a few points anent ecclesiologic ethics in making the denouement of that (the second) act. James Durkin's Douglas and Adele Block's Marion were satisfactory. But it should seem there'd been more satisfaction had they put a little more life in their playing. Walter Belasco was, as he always has been in character work, a good Howes. Katherine Haas (a new member of the co. from Vallejo) took care of Blanche very acceptably. The play was excellently staged. Good houses attended.

I guess it must be acknowledged that while there was a contrast between Happy Hooligan and A Trip to Chinatown, in favor of the Trip, at the California 10-16, it was a slight contrast only. Happy was the preceding week's show. We suspected the Trip would make amends for the unworthiness of Happy as a money drawer. Our suspicions were not, however, realized without a few folts. "Jack" Campbell, as Welland Strong, the lunger, was the whole show in the Trip. Indeed, he was so superlatively and sillily amusing, with his songs, talks and felt good-nature, that when it was his time to be "out o' sight" we wished with itching impatience he'd show himself and start things a-goin'. The managers of the Trip co. have done the proper thing in presenting Campbell in black display letters. But they haven't made the letters large enough, when one estimates how large a part of the show Campbell is and what a superior comedian he is. As for the co. that circles round Campbell, it is awfully slow-going, except, perhaps, Frank E. Beamish, as Heap, the waiter, and Payne, the valet; John B. Jessup, Gay, and Sylvia Starr, Mrs. Guyer, the widow. These three contributed materially where contribution was most needed. Well-filled houses obtained throughout the week, with a full house at the first performance. Sullivan, Harris and Woods' heart-toucher, The Fatal Wedding (another Moth-Flame affair, it should seem), began 17 for a week to large audience.

A brand new three-act burlesquecal musical farce, The Beauty Shop, with book and lyrics by James C. Crawford, one of the dramatic critics on the San Francisco "Evening Post," and the music by Ada Clement, was the offering put on at Fischer's 11 for an octette of weeks, under the personal direction of Charles H. Jones. The farce has to do with a pecuniarily embarrassed beauty doctor trying, with the help of a Venuslike woman and an Apollolike man, as living advertisements of the doctor's beauty-making skill, to get rich quick by making the ugly beautiful, the fat thin, and the thin fat, and supported in his tryings by a score or more of pretty athletic girls and a physical director pugilist. The cast of characters comprises nine. There are two scenes in the three acts, the first showing the interior of the beauty shop, and the second the ocean beach near the Cliff House, the locale of the burlesque being at San Francisco, and the time, last week. Helen Russell, the new successor of Maud Amber, heads the cast as Madame Veronica Voluptia. Her appearance, with the singing of some high-noted songs, was clappingly recognized, and it may be said she "made good." John Peachey was next as the replacer of Winfield Blake. He was well received as Clarence Poseur. But it should seem he hasn't "let himself out" songfully, as he ought to do. Perhaps time will remedy this. Max M. Dill followed Peachey as Jay Bierpump Culmbacher, president of the Pretzel Trust and famed as "The Napoleon of Finance." It's superfluous to talk about the whole-hearted way in which Dill made the audiences capitulate. The same is true of C. W. Kolb, as C. Schwabber Pilsener, the secretary of the Pretzel Trust. Upon Kolb devolved a deal of the funny work in the shop, and he played it up to the hilt. Allan Curtis, as Jay Rockyfeller Gould, backer-manager of The Beauty Shop, did well—did his best, to be accurate. But when we look at Curtis, our look shows how missible Barney Barnard really is from the great trio of comedians that used to manufacture laugh at Fischer's. Ben T. Dillon was Professor Hercules Brannigan, the athlete-pugilist and physical director of The Beauty Shop. His work was noted for its excellence of character drawing in every fibre. George O'Ramey had little to do as Sapho Sweeney. The Althea Sisters (who have taken in the fancies of Fischer-frequenters the niche of popularity recently held by Hope and Emerson) appeared with songs and dances as Libbie and Tibbie, the Tehama Twins, and they proved very entertaining. Carl Yoho, as Pugsy McGurk, a fakir-pugilist, ended the cast. With an exception here and there, The Beauty Shop, while it is not the greatest burlesquecal farce ever seen at Fischer's, will answer present purposes satisfactorily. Mr. Crawford and Miss Clement are due congratulations for their efforts in burlesque-writing—their first attempt, I believe. As a foregone commercial thing, capacity houses were the rule during the week ending 17.

Mrs. Langtry and her Imperial Theatre co. were the attraction at the Columbia 11-16 in Percy Fendall's three-act comedy, Mrs. Deering's Divorce, to fine business. Mrs. Langtry hasn't been at San Francisco for sixteen years. This fact naturally lent a dear allotment of curiosity to everybody to desire to see her. And in seeing her, everybody that went Columbiaway wasn't disappointed. Mrs. Langtry holds well the "Jersey Lillieca" of bygone times. Her divorcal play, too, was well liked. So, also, were Mrs. Langtry's exquisite gowns. And then her players, we liked 'em. Everything seemed to jibe to a "T."

At the Tivoli 11-17 When Johnny Comes Marching Home was the people-bringer. It was a three-act military spectacular comic opera, by Stanislaus Stange and Julian Edwards. (Which reminds that whenever one sees the names of these two signed to anything on the stage, one can shake hands with one's self and go round to see the show.) The management of the Tivoli would have been "next" had it produced this Johnny opera when the house was opened. Such production would have been nearer the interest centered in the opening of the theatre. As it is better late than never, however, the Tivoli-goers will be going for several weeks to see the Johnny opera, for it is certainly among the most noteworthy and timeworthy offerings seen at either the old Tivoli or the new, so far.

At the Central 11-17 The Moonshiners, a comedy drama in four acts, by J. H. Shepard, having to do with whiskey-distilling times in the Blue Ridge Mountains and so-they-were-married scenes, drew 'em in in small lots during the week.

He had some more concentrated nerve, had R. C. Whitney, in presenting to slim houses 10-16 at the Grand, "a smart story of Southern romance," In Convict Stripes. It surely was a warm, hair-singeing show. Where the Grand happens to find shows of the ilk of In Convict Stripes is an indubitable mystery. Aside from Vivian Prescott, who was very good as Mag, a bowery waif, it would take a pretty strong lens to find anything positively worth while in In Convict Stripes. It is un-understandable how such plays manage to live these days. Patti 11 (daytime) was a sexage-narian and painful pity.

Burton Holmes, with colored and motion picture lectures on the "Yosemite Valley," "St. Petersburg," Yellowstone Park," "Moscow," and "Grand Canon of Arizona," 12-16 filled Lyric Hall at every lecture, and delighted the hearers. Mr. Holmes' talks on and view-showing of "St. Petersburg" and "Moscow" were distinctly apropos of the Russian-Japan situation at present, and had an unusual smack of interest.

If there's anybody keeping biographic tab on important roles in Adele Block's career for a bookful of Blockana, or if Adele herself is collecting material for her "scrapbook of notices," let me suggest the role of Mrs. Jack Bannastar in Grace Livingston Furniss' three-act farcical comedy, Mrs. Jack, to be given due attention. Ever since Adele's arrival at San Francisco and inauguration into the membership of the Alcazar Stock co., Alcazarers have been patiently waiting for a part into which Adele could stride and wallow to her heart's content, and in the striding and the wallowing show us a thing or two of her dramatic mettle. As a good stock of patience is a virtue that fate always requires, we were requited the week ending 24 in seeing Adele Block as Mrs. Jack. Without quesalon it was the best and the greatest piece of work Adele has done since she became a Golden Gater. When she came on in the first act her entrance had life, vim and cheer. She was it. Her acting had width, breadth and expression—an expression she has never before instilled into her work. That's why her Mrs. Jack should be given especial attention, linked with deserved commendation. The role brought out the black-diamond brightness of her eyes, a smile that had some heart in its quality, and a vivacity of manner that showed us plainly what she can do when assigned to something decidedly within the limit of her scope. Another Adele in the cast was Adele Belgarde, whose acting and gowning of Mrs. Hilda Pointer, Jack's sister, was a foregone success in every particular. Luke Conness was very good as Charles Banaster, "the bad fellow" in the play. Marie Howe had us beside ourselves with laughter listening to her Irish mouthings as Mrs. Ann O'Hara. As an Irishman sitting next me observed, "Ta si thonghy laban agus binn," while she gave the character just the proper measure of unction to make its drawing true. Harry S. Hilliard took care of Dexter Meade all right. At the same time it must be admitted his looks would have been better had his face been mustacheless. James Durkin was easy and natural as Dick Fedris. The character of Brinsely Boone, a tragedian, was given excellently by Fred J. Butler. John B. Maher made Markey Deaves, who, as an ex-pugilist, dropped in like a brick through an open window to see the widow, a classic study in swagger and speech and out-from-the-shoulder "squareness." Frances Starr played Cherry Perry, a soubrette, slangily and prettily. The characterization given by George Osbourne of Mark Ramsay was finished throughout. The comedy was commented on by local quidnuncish critics as "crazy" and "inconsistent" in its make-up. Funny I couldn't discern anything so awfully "crazy" or "inconsistent" in the comedy. True, there were some desultory gaps. But, granting this, what Miss Furniss was evidently driving at was to create laughter. This she did with a minuscule "L." Furthermore, anything in the "show" line that can run over 100 performances among New Yorkers can't be, in all justice to New Yorkers' judgment, so awfully "crazy" or "inconsistent."

Sullivan, Harris and Woods are the names of the persons that presented Theodore Kremer's heart-harkening four-act story of love, intrigue, deceit, villainy, divorce and murder, The Fatal Wedding, at the California 17-24 to well filled houses. Reviewing the playing by the cast, it is remembered that Guy Durrell met requirements as Howard Wilson. Harry Cowley tried to reach them as Robert Curtis. Tony Asher as Toto, a French butler (it should seem, too, he was the hero of the outlay), however, was exceptionally clever; in fine, so much was he, his work was conspicuous for its gumption, and rather shaded the others' efforts. Mary K. Taylor made all she could of the tearful and trying role of Mable Wilson. Claire Grenville was pretty and engaging as Cora Williams, an adventuress, and did her best to produce the cold-bloodedness of the part as it demanded. Dessie Ryan was broguefully taking as Bridget, the cook. But the hit of the story was little Gussie Shires as Jessie, the little mother. The tot is particularly bright and easy in all she has to do, and deserved all the applausive recognition that came her way.

The second week, 18-24, of The Beauty Shop at Fischer's drew the usual good houses. The farce has been hammered and tonged of all its superfluous frisking overtime, and now goes along as smooth as a new automobile. Its run will end 31.

Up at the Central The Bowery Girl had things her own way 18-24 to full upstairs audiences. Myrtle Vane was Nora Hallinan. She gave the part all it was worth. Eugenie Thais Lawton was seen to material advantage as Agnes de Lorme.

At the Tivoli 18-24 When Johnny Comes Marching Home continues marching 'em inside by the houseful at every performance. As this is the best thing the Tivoli has had in many weeks, the people seem to realize it by liberal patronage, and the end of the comic opera is indefinite.

Mrs. Langtry ended her two weeks' engagement at the Columbia 18-23, by appearing before good houses in Mrs. Deering's Divorce and The Degenerates.

Harry B. Marks presented One Night in June at the Grand 18-23 to a corporal's guard at every performance. The title of the play was better than the players. Permit a suggested retitle, "One Awful Week at the Grand Every Night in January."

Hazel Buckley is a new and a remarkably pretty member of the Central Stock co.

Advertising Manager Thomson, of the Central, showed me the other night twenty exits that the Central management can open at a second's warning should there be a fire in the house and as each exit is opened, an indicator in the manager's office so says. Good idea! Manager Davis, of the Central, estimates 3,000 people can get out of the Central in three minutes under the obtaining system of exits.

At the California, Manager Ackerman has twenty-two exits. It is conceded this is among the safest, or quickest emptied, theatre in town in case of a fire.

Roly-Poly, a new musical burlesque, succeeds The Beauty Shop at Fischer's 1.

Hurrah—a heaven-hearing, ambient-abiding, hurrah—for Manager S. L. Ackerman, of the Grand! Why? He has really booked, has Mr. Ackerman, something at the Grand, at last, that certainly is wide of the riffraff shows that have been ricochetting as "attractions," profitlessly and ad nauseamly, at the Grand for sundry weeks. The booking is (hurrah, again!) nothing more than the princes of burlesquers, Weber and Fields and their New York co. They will begin business April 4. The engagement will be two weeks. What a change and what an improvement the advent of Lew and Jo' will be at the Grand, for, not only Grandgoers, but also San Franciscans in general. Once more, let's holler, "Hurrah for Ackerman!"

A Colonial Girl will give us a comedy smack of the Revolutionary period at the Alcazar 1. Following will be The Way of the World, The Last Appeal, and Collinette. In that these plays have production at the Alcazar is a succinct way of saying their interpretation and mounting will be true in every detail. That is the meaning "Alcazar" conveys nowayears.

Around at the California, people going in and coming out are stopping to "take a look at" a handsome frame of scenes and characters in that superlatively great agreatial comedy, Our New Minister, the play that received twenty-three curtain calls on its opening night. The pictures were, we observe, taken at the American Theatre, New York. They show Joseph Conyers, Ernest Hastings (he of Alcazar fame), John P. Brawn, and others of the truly incomparable cast familiarly and delightfully to playgoers here that have heard of the unprecedented success Our New Minister has achieved at the hands of New Yorkers. In this connection, the play is booked at the California for two weeks, beginning next May. This booking is contingent, of course, on the run of the play at the American. In view of the play's New York reception, and in view of the fact that San Franciscans didn't see enough of it when it was here last April, it should not be surprising if its California engagement were extended four to six weeks. In the meantime, while awaiting its arrival, our appetites are whetted anticipatory of the treat in store for us.

Frederic Belasco, who, with his family, went East about two weeks ago to secure new plays for the Alcazar and the Central, telegraphically announces from New York, through Messrs. Mayer and Price, that he has secured for early production at the Alcazar, upon a large scale, a dramatic version of Parsifal, in theme identical with that of the religious opera heard at Beyreuth and at the Metropolitan in New York.

The San Francisco Merchants' Association has under consideration the holding of a World's Fair in San Francisco in 1915.

As result of Manager S. H. Friedlander's trip to the East, from which he has recently returned, it is quite probable Laughing Water will soon be put on at Fischer's with eye-opening, spectacular effects and an increased chorus.

The Silver Slipper is heading Columbiaward for early seeing.

Apropos of the revivial of The Second in Command, by John Drew, reminds me of a remark make by General Manager Price of the Alcazar: "The cat's coming back. Good old plays are better than poor new ones." He referred not only to The Second in Command, but also to the retaking by Faversham of Lord and Lady Algy, and by Nat Goodwin of the abandoned In Mizzoura. With the first-named play San Franciscans will feel an interest, for this has been secured by Belasco and Mayer, west of Missouri, for use by White Whittlesey when he begins his season under their management, next Summer.

The Kitties will be at the Alhambra the latter part of February.

Chow-Chow is another burlesque underlined for production at Fischer's soon.

The Actors' Alliance is an organization formed here recently to aid the needy among professional folk and to co-operate for the welfare of actors and actresses. Its officers are: President, Matt Travers; vice-president, William Morton; treasurer, Fred Gambold; secretary, Ed Carter. Nobody is eligible to membership in the Actors' Alliance unless he or she can show good programmes, played in good houses, and followed the stage as a professional for two years or over. The principal object of the A. A. is benevolence. It will combine with the Actors' Fund of America. Its initiation fee is nominal. Its membership, so far, is over 150 actors and actresses.

It's observable that Mrs. Langtry is a "true sport," from dagfall to finish. She went over to the races the other day with President Williams of the new California Jockey Club, and picked out, eyeably only "Ethel Abbott" for first, backing her picking with "fifty." But, alas! "Ethel" nosed under the wire fourth. And the Jersey Lily didn't even wink on the loss of the "fifty."

At the Columbia, 24, Blumenthal and Kadelburg's new comedy, Alsich Weiderkam, a sequel to Im Weissen Roessl (At the White Horse Tavern), was presented by the Alameda Lutspiel Ensemble to a large audience of Germans and those sabeing German. The comedy had to do with the married life of Dr. Otto Siedler and his wife, the daughter of Wilhelm Glosecke, who manages to be a disturber to the doctor and his wife at their Berlin home. Over 50 people figured in the cast, in the principal roles of which were Adolph Schubert, Max Horwinski, Jr., Frieda Shanly, Josephine Lafontaine-Neckhaus, Martha Plumhof, Theo. Saling, Richard Lenz and Josephine Sherwin. Josef Toplack and Elsa Kuehne introduced singing and dancing typical of the country in which the Tavern is scened. As a whole, the co. acquitted itself commendably.

San Franciscans are pleased to learn, through the press, that Irwin E. Hassell, of San Francisco, made his debut successfully as a pianist 23 at the Sing-Akademie, assisted by the Philharmonic Orchestra, in Berlin.

At the Alhambra 23 an entertainment was given, under the auspices of the San Francisco "Daily l'Italia," in commemoration of the death of Verdi. The entertainment was a full-house success. The programme comprised renderings of Verdi music mostly, played by Rivela's Royal Italian Band. C. S. Wanrell, Mrs. Lydia Sturtevant-Sterling, Lydia Cavalli, G. Cortesi, F. Pigoni and Pietro Marino contributed vocally and instrumentally.

Fischer's will soon have a new exit, emptying into Powell Street. This exit will put the house on an even keel with the best o' 'em in case of a fire.

The death at Detroit, Mich., Jan. 11, of George Osbourne, Jr., only son of George Osbourne, with the Alcazar Stock co., was received here with deep regret by many of his friends, and by his father, during a rehearsal of The Moth and the Flame at the Alcazar, with a sad and terrible shock, as only two hours before receipt of the telegram announcing the son's death the father had received a very happy letter from his son, detailing how well he was and how well he was getting along. Young Osbourne's first appearance on the stage was with J. M. Ward's co. in repertoire along the Pacific Coast. He then secured membership in the Alcazar, making his first appearance thereat in Rosedale, and also in The First Born, followed by engagements with Frohman's Empire Theatre co., in The Conquerors and Mrs. Dane's Defense; with William Faversham, in Brother Officers; with the Albany (N. Y.) Stock co., and last with Charles Richman, as leading man in Captain Barrington. He was engaged to be married soon with Eugenie Hayden a member of the Captain Barrington co. The burial takes place at Oakland, Cal.

ORREL JAMES MITCHELL.

MILWAUKEE.

The Four Cohans appeared at the Davidson Jan. 14-16 in Running for Office and drew good houses. The members of this popular quartette were cordially received, and in their support good work was done by James H. Manning, Joe Smith Marba, M. J. Sullivan, William Keough, Della Nivens, and Jessie Joyce. The following bill was The Silver Slipper, which opened 17 for a week's run, and enjoyed good business. Samuel Collins scored an emphatic hit in the leading role of a German comedian, and excellent characterizations were given by Ben Lodge, Donald Brise, W. G. Stewart, Ann Tyrell, Carolyn Gordon, Alice Lessing, and Belle Johnston. The audience thoroughly appreciated the comedy, which was beautifully staged. Wilton Lackaye in The Pit began a four days' engagement 24 to big houses, and received a very hearty welcome and unanimous applause for his splendid interpretation of Curtis Jadwin. Among a large number of admirable portrayals in the supporting co. might be mentioned those of Jane Oaker, Thurlow Bergen, William Haxeltine, Griffith Evans, Douglas Fairbanks, Franklyn Roberts, Joseph Wilkes, Agnes Findlay, Maude Wilson, Florence Smyth, and Adeline Dunlap. The costumes were gorgeous, and the mounting of the play magnificent. Dolly Varden, with Lulu Glaser, 28-30. Vaudeville 31-3. The Sultan of Sulu 4-6.

The Dairy Farm was put on by the Thanhouser co. at the Academy 18 before a large and delighted audience, and the players excelled their former presentation of the piece. Clever interpretations were offerd by Lee Baker, Kate Woods Fiske, Edith Evelyn, Edgar Baume, Angela McCaull, Grace May Lamkin, Albert Brown, Morris McHugh, James Kyrle MacCurdy, J. Francis Kirke, and James A. Bosbell. This was followed 25 by Her Lord and Master, which was pleasingly presented by the co., especially good work being done by Edith Evelyn as Indiana, Edgar Baume as Lord Canning, Albert Brown as Glen Masters, Lee Baker as Jennings, and J. Francis Kirke as Mr. Stillwater. The remainder of the cast did conscientious work, and the play was elaborately mounted. Sporting Life 1-7.

The Fatal Wedding again drew big houses at the Bijou, where it was well put 17 by a well balanced co. Little Cora Quentin seemed to be the chief favorite, and played her part as well as ever. Gertrude Haynes and her choir were a strong feature, and capable performances were given by Julia Ralph, Thomas Irwin, Berton Churchill, Frank Baltin, and Eleanore Churchill. The play was well staged and met with enthusiastic applause.

George Sidney in Busy Izzy was the attraction at the Bijou 24, and the attraction appeared to be to the liking of Bijou patrons, judging from the crowded houses at each performance, despite the severely cold weather. Mr. Sidney was a never-failing source of amusement in his comical characterization of Izzy Mark, and he was well supported by Fred Wyckoff, Edward Clark, Charles Lomier, Will J. Hagan, Dan H. Mellen, and Carrie Weber. Only a Shop Girl 31-6.

The Fortune Teller was presented at the Alhambra 17 by a clever co., headed by Edna Bronson. Good business prevailed throughout the week, and the production was in many respects commendable. Miss Bronson made a praiseworthy endeavor in the leading role, and good work was done by Edward Metcalfe, Robert Lett, Phil Branson, Grafton Baker, Herman Hirshberg, and Grace Orr Myers. The succeeding attraction was In the Palace of the King, which was presented 24 before a large audience. Isabelle Evesson completely captivated her auditors by her charming rendition of Dona Maria Dolores, in which role she could stand favorable comparison with any of her predecessors. The co. was competent, and a smooth, comprehensive performance was given. Praiseworthy portrayals were offered by Alfred Hollingsworth, Raymond Capp, Arthur Snyder, Mark Kent, James T. Malone, J. S. Donovan, Anna Laving, Adele Klaer, and Muriel McArthur. The scenic equipment was fully adequate to the demands, and the costumes were handsome. When Reuben Comes to Town 31-6.

Theodor Pechtel received an ovation when he stepped upon the stage at the Pabst 17 as the beneficiary of a performance of Die Herrn Soehne. For many years Herr Pechtel has been an honored and valuable member of the German Stock co. Die Frau der Andern was presented 20, and Der Sturmgeselle Sokrates 24. Zapfenstreich will draw an overflowing house 27. Zapfenstreich (Sounding Taps) is the play which has recently caused such a commotion in military circles in Germany. Rosemann's Rheinfahrt will be given 31.

James K. Hackett will appear in The Crown Prince at the Pabst 28-30. The Chicago Orchestra, under the leadership of Theodore Thomas, will give one concert at the Pabst 2.

Frank Pallma, who so ably directed the performance of The Silver Slipper at the Davidson, is well known in Milwaukee, and his brief stay was a source of pleasure to many old friends.

KANSAS CITY.

John Drew appeared at the Willis Wood Jan. 21-23, presenting his comedy of several seasons ago, The Second in Command. We had hoped to see Captain Dieppe, as the former play has been seen here before, but it seems it has been permanently shelved and that The Second in Command will be played during the remainder of the tour. Mr. Drew proved as entertaining as ever in the role of Major Bingham, and the applause accorded him was most enthusiastic. Margaret Dale made a charming Muriel Mannering, and with Charles F. Gotthold, who played Colonel Anstruther, shared honors with the star. Monroe Salisbury as Walter Mannering, George Howard as Lieutenant Barker, Robert Schable as Hildebrand Carstairs, Ethel Hornick as Lady Harbugh, and Constance Bell as Norah Vining were all excellent. Business was good throughout the engagement.

One of the big events of the season was the appearance here at the Willis Wood 25-30 of Mrs. Leslie Carter in David Belasco's great play, Du Barry. An extremely heavy advance sale assured capacity audiences for the entire week, and although visited by unusually cold weather during that time, the house was packed at every performance. Local critics were loud in their praise of both play and star, but conceded that Zaza was a much stronger play from a dramatic standpoint. The production was most lavishly staged and costumed, and the pictures presented were both striking and beautiful. Needless to say Mrs. Carter is thoroughly satisfying in the title-role. The part is of extreme length, requiring her to be on the stage nearly all the time. There were many opportunities, of which full advantage was always taken, and the audiences testified their appreciation by extending many curtain calls to the talented woman. The co. was unusually large and thoroughly capable even to the very small parts. Charles Stevenson appeared to excellent advantage as Louis XV, giving the character much dignity. Campbell Gollan was also very fine as Jean Du Barry while Cosse was well played by Charles Millward. Blanche Walsh in Resurrection 1-3. Clara Bloodgood in The Girl With the Green Eyes 4-6.

At the Old Cross Roads made its annual visit to the Grand 24-30, playing to good business. Estha Williams and James A. Brophy are featured in the production, still playing their old roles of Parepa and Doc Kerr, respectively. Jane Corcoran again has the role of Annabel Thornton, and pleased immensely. Other principal characters were well cared for by Mildred Hyland, Louis Valentine, Julia Blanc, William Brummell, Owen McCormack, and Harry Dunkinson. Harry Beresford in The Professor's Love Story 31-6.

At Valley Forge was the Auditorium attraction 24-30, being presented by a very capable co. The play has been seen here a number of times before, but it is of the kind that always appeals to the public, and in spite of the cold weather did a very fair business. Maurice Freeman was seen as Captain Wilfred Fairfax, the hero, and played the part with much dash and spirit, winning loud applause. Nadine Winston, as the heroine, was very satisfactory, while John L. Scott as Colonel Van Voltz, and Anne Mitchell as Tabitha Weatbrooke were both quite good. Smaller roles were in very able hands, and scenery and costumes were good. Black Patti Troubadours 31-6.

Pickings from Puck 7-13.

The King of Detectives was the Gillies offering 24-30, playing to the usual large audiences. J. Irving White was seen in the title-role, and from the loud applause accorded him he was evidently extremely satisfying. Other principal roles were played by H. Carl Lewis, Charles Robinson, David Bagnall, Evelyn Selbie, and Kathleen Barry. The production was appropriately staged. Royal Lilliputians 31-6.

The High Rollers Burlesquers furnished a very pleasing line of entertainment at the Century 24-30 to fair sized audiences. Oh, What a Night and In the Heart of New York were the titles of the burlesques offered. In the olio were Howe and Scott, the Three Lilliputs, Fraulein Sisters, Three Armstrongs, and Abbie Carlton's living pictures. Rice and Barton's Big Galety co. 31-6.

Word was received here Monday that "Babe," the horse used by Jane Kennark in the Under Two Flags production, is dead. Manager Woodward at once shipped his horse "Ginger" to take "Babe's" place.

The Tri-State Bill Posters' and Distributors' Association, of Missouri, Kansas and Nebraska, met here 26 and elected the following officers for the ensuing year: H. C. Ernich, Ft. Scott, Kan., president; P. J. McAliney, St. Louis, Mo., vice-president; H. M. Ernst, Atchison, Kan., secretary; F. C. Zerung, Lincoln, Neb., treasurer. The new Executive Committee is composed of Lon Hudson, Kansas City; Fred R. Corbett, Emporia, Kan., and L. D. Eppinger, Burlington, Kan.

George Musgrove, the Australian theatre owner and also the proprietor of a theatre in London, was a visitor in our city one day last week on his way East.

Now that the Implement Dealers' convention is over, roller skating will be resumed in Convention Hall and will probably be continued until warm weather.

D. KEEDY CAMPBELL.

ST. PAUL.

The ever welcome favorites, The Bostonians, played an engagement of three nights and matinee at the Metropolitan Opera House 21-23, presenting Robin Hood and The Serenade admirably. The theatre was filled by brilliant audiences at each performance, and The Bostonians received a most hearty greeting. The veteran comedian, Henry Clay Barnabee, did not appear in his familiar role of the Sheriff of Nottingham, owing to suffering from a severe hoarseness. His place was taken by Joseph Ratliff, who displayed a resonant and tuneful voice and played the part well. William H. McDonald still retains the role of Little John, and he carried the part admirably, both in voice and acting. George B. Frothingham won marked favor in his old, familiar role, Friar Tuck, the jolliest friar conceivable. Douglas Ruthven, a lyric tenor of excellent quality, with upper tones exceptionally musical, sang Robin Hood commendably. Howard Chambers sang Will Scarlet, and his musical basso was heard to fine effect in the Armorer song. Campbell Donald contributed an amusing caricature as Guy of Gisborne. Kate Condon, as Alan-a-Dale, evidenced marked dramatic ability and sang in a pure contralto voice, with distinct and clear enunciation. Agnes Brown, a dainty, clever and graceful little actress, with a voice full and rich, made an ideal Maid Marian. Blanch Morrison was pleasing as the flirtatious Annabel, and sang well. The strong and admirably balanced chorus sang with spirit, and the ensemble singing was most enjoyable and effective.

The Serenade, a most enjoyable comic opera, was presented by the co. for the first time in St. Paul, at two performances. H. C. Barnabee, as the Duke of Santa Clara, invests the part with happy humor, and scored a hit in his song, with chorus, in the second act. W. H. MacDonald sang and acted the role of Carlos Alvarado with commendable spirit and vigor. Howard Chambers contributed an excellent characterization as Romero, bandit and monk, and his rich basso was heard to good advantage. George B. Frothingham, as Gomez, was irresistibly funny. Mr. Frothingham had an able assistant in funmaking in Harry Dale, as Fra Anselmo. In Gertrude Zimmer, a new prima donna, the Bostonians have secured a bright and clever artist. Miss Zimmer, as Yvonne, the ballet dancer, sang and acted the part with taking dash and spirit, has an interesting and pleasing personality, a rich, clear voice and dances gracefully. Kate Condon looked very pretty in the role of Dolores. Her pleasing contralto was very effective in the Angelus song and evoked rounds of hearty applause. Laura Oakley, as the Mother Superior; J. B. Miller, as the Abbot; W. R. Thompson, Joseph Ratliff and others in the cast well deserve favorable mention. Music Director Samuel Studley keeps both principals and chorus well up in their work. The operas were handsomely staged and costumed.

Under Two Flags, with Jane Kennark in the leading role, was presented by O. D. Woodward's clever co. 24-26. The play was well staged and picturesquely mounted. The scenery and mechanical effects were elaborate. The sandstorm scene was particularly effective. Jane Kennark contributed an artistic and convincing interpretation of Cigarette. Her make-up was decidedly good, and in accord with the character. Bert Lytell, in the role of Bertie Cecil, gave an excellent portrayal of the part. H. Guy Woodward's John, Earl of Rockingham, was a distinctly good characterization, to which he gave a tinge of humor quite pleasing. The Sultan of Sulu co. 28-30. Daniel Sully in The Chief Justice 31-Feb. 3. Adelaid Thurston co. follows.

The Fatal Wedding, an interesting melodrama, was the attraction at the Grand Opera House 24-30. The play was presented by a capable co. and enjoyed by a large audience on the opening night, and the applause was hearty throughout the play. The scenic effects were elaborate. A choir of twenty-five boys appeared in the Grace Church scene and sang acceptably. All the characters were ably portrayed. The Little Mother was impersonated by little Cora Quinton, a very intelligent child, and she played the part in a manner that won favor with the audience. Baby Zena Klefe contributed some clever dancing, whistling and singing. Foxy Grandpa co. 31-Feb. 6. The Factory Girl co. and the Orpheum Show follows.

Babe, the Arabian horse, which Jane Kennark has been riding in the sandstorm scene in the production of Under Two Flags, was suffocated by steam in a baggage car on the Northern Pacific, en route to St. Paul on Sunday morning. The death of the horse was the cause of much sorrow in the co.

GEORGE H. COLGRAVE.

NEW ORLEANS.

Denman Thompson in his ever popular pastoral drama, The Old Homestead, was the drawing card at the Tulane Theatre Jan. 24-30, and an excellent attendance prevailed during the week. The merits of both play and actor have stood the test of years, and this delightfully touching story of the New Hampshire hills, in its oft repeated simplicity, is always attractive to those who love what is best in the drama. Charles Carter and Walter Lenox, Mrs. Louise Morse and Vinnie Thompson are valuable in their support. King Dodo 30-6.

At the Crescent Theatre Alphonse and Gaston, a musical comedy of some attractiveness, was seen 24-30. These two characters appear to advantage in the first act, but are lost sight of subsequently by the opportunities afforded other characters in the cast. A chorus of pretty and handsomely dressed girls line up effectively and sing harmoniously. From a scenic standpoint the production is very satisfactory. Dan Mason and Harry R. Watson do the principal comedy work successfully. Ella Hopkins 31-6.

The Baldwin-Melville Stock co. at the Grand Opera House, presented Escaped from Sing Sing, a melo-

drama with all the essentials demanded by the patrons of the house. Lester Lonergan as the unfortunate who manages to escape has considerable work to do, and does it in his usual intelligent way. Susanne Santje and J. T. Dwyer portrayed the villainy in the plot realistically, and, together with Flo Parker, Will Deming, and Emilie Melville, contributed conscientiously to the success of the performance. The full seating capacity of the house is occupied at every performance, and the management continues to refuse selling standing room. The Evil Men Do 31-6.

The stock co. at the Elysium Theatre presented In a Woman's Power 24-30. Rose Mayo and Walter McCoullough played the principal roles well, and the balance of the cast responded with more or less ability. Monte Cristo 31-6.

Ingomar was the bill at the Newcomb Theatre 24-30. John A. Preston appeared in the title-role, and Alice Treat Hunt in that of Parthenia. The play was given a fair presentation. It was not to be expected that specialty features would be introduced between the acts with Ingomar as the play, but such was the case, and the audience was given its money's worth. The Hoyt Comedy co. 31.

The attendance at the French Opera House continues fair. Messaline was repeated 23 to an enthusiastic audience, and Madame Gianoli again achieved a success in the title-role. L'Abbe Constantin afforded the comedy co. a splendid opportunity to show what it could do in a comedy that was not salacious, and, to their credit, it must be said, that the efforts of the entire cast were of a high order. Mr. Maillard as L'Abbe gave a fine character study. Madame Mico, Madame Dementhe, Verande, and Leo Merv were capably cast and read the lines of this elegant French dialogue entertainingly. Paillasse and La Navarraise 26. Les Huguenots 28.

Adeline Patti, assisted by a competent corps of vocalists, will be heard at the French Opera House 6 for one performance only. The admission prices will range from $2 to $7.50.

Over a month has now elapsed, and the Orpheum Circuit people, the successful bidders for the Grand Opera House lease, have not signed the lease. There is no explanation as to what hitch exists.

The Hoyt Comedy co. follows the Holden Stock co. at the Newcomb, opening a short engagement 31.

J. MARSHALL QUINTERO.

MINNEAPOLIS.

Sag Harbor pleased small audiences at the Metropolitan Opera House latter half week ending Jan. 23. Cold weather was responsible for the small attendance; in fact, this condition has affected the receipts at all the local playhouses. The presenting co. was capable, and while the piece does not allow of any original work, all seemed to contribute to the general result. The best work was done by Samuel Colt, as Freeman Whitmarsh. Mr. Colt is a comedian of much promise and gave a splendid characterization of the village wiseacre. The Elizabeth Ann Taylor of Jane Butt was also worthy of special mention. Her accent is so true we have no doubt she calls some part of New England her home. Amy Hamlin was a very charming Martha Reese. Ben Turner was well handled by Robert Kelly. J. C. King making a good opposite as Frank Turner. Fred G. Herne, Charles C. Brandt, Leah Simms, Katheryn Swift, and Marie Courtney also appeared to advantage.

After a respite of three nights it was only natural that the Metropolitan should go back to something of an operatic nature, so we had The Sultan of Sulu first half week 24. Fair business was the result, notwithstanding the inclement weather above mentioned, and the fact that Cheridah Simpson was out of the cast owing to illness. She returned latter part of the engagement. As if the fates conspired, her understudy, Mabel Wilber, was also suffering from a bad cold, but she acquitted herself admirably. Miss Wilber's place was taken by Miss Rockefeller. Miss Wilber's voice shows lack of training, but as she is young that is a fault which can be remedied. When it is she will be heard from. Frank Moulan was inimitably funny as Ki-Ram, the cocktail drinking Sultan. His song, "R-e-m-o-r-s-e," was a big hit. George O'Donnell, cast as Col. Jefferson Bndd, seemed a little out of his sphere, as his full bass voice is adapted to music of a higher grade. Walter Lawrence displayed a pleasing baritone, which showed to good advantage in his opening song. Gertrude Quinlan proved herself a very graceful dancer. Fred Frear, Melville Collins, Blanche Chapman, Helen Tomlinson, handled small parts in a creditable manner. Chorus adquate and well costumed. Jane Kennark in Under Two Flags 28-30. The Chicago Star Operatic co. in Gavriel matinee 31. Adelaide Thurston in Polly Primrose 31-3. Daniel Sully in The Chief Justice 4-6.

Thelma was the bill at the Lyceum Theatre week 24, proving one of the best things the Ferris Stock co. has put on, both from an artistic and financial standpoint. The title-role was handled by Grace Hayward, which she did in a most creditable manner. Not less strong was the Sir Phillip Errington of A. Byron Beasley. Joseph Toten was happily cast as George Lorimer, doing good work. Ben Johnson made a very forceful Olaf Guldmar. George Elmore appeared to advantage as Sigurd, while Frances Murdock made an excellent Lady Winsleigh. Masie Cecil was charming as Britta. Ernest Fisher, Charles C. Burngam, and William H. Murdock handled minor parts acceptably. Taken from Life 31.

Hagenbeck's Trained Animals delighted patrons of the Bijou Opera House week 24. The intelligence displayed by this troupe of dumb performers is almost past belief. One must see them to appreciate the wonderful things they have been taught to do by their trainers. John Dudak and Lil Kerslake in The Fatal Wedding week 31. CHARLES M. LANE.

LOUISVILLE.

Richard Carle and his excellent co. presented the success, The Tenderfoot, for the first time in Louisville Jan. 25-27 at Macauley's, attracting large business. The principals scored distinct hits, and the excellent drilling of the chorus was noticeable. The prime Louisville favorite, Raymond Hitchcock, will finish the week in The Yankee Consul, under the management of Henry W. Savage. The Silver Slipper opens 1 and will be followed by E. H. Sothern in The Proud Prince.

Business continues very large at the Avenue since the reopening. The attraction for week 24 was Why Women Sin. It was excellently staged and excentionably well cast. The Searchlights of a Great City will begin a week's engagement 31.

Anne Sutherland and William Humphrey in Julia Arthur's success, More Than Queen, tested the capacity of the New Masonic 25-30. The principals have surrounded themselves with an unusually strong co. Clay Clement in The New Dominion will be the attraction opening 1.

Decided interest is evidenced in the coming of Madame Patti at the Auditorium March 4. Manager James B. Camp also has a very strong attraction booked for an early engagement at his house, which will be in the nature of a surprise. He is not yet prepared to announce just what it is.

Graham Weller, a member of Dockstader's Minstrels, was one of the visitors of the week. Mr. Weller, an old Louisville boy, was called hurriedly here by telegram announcing the serious illness of his mother. Beatrice Piezotti, one of the Piezotti Sisters, was also a visitor upon a similar errand.

A letter published in a recent Louisville paper gives an interesting account of the beautiful English home of Mrs. Telemaque Kessanly, who was formerly Rosa Green, of this city, and prior to her marriage a contralto soloist of high repute.

On account of the illness of George Flood, E. K. James was called upon to play the part of Marcus Superbus in The Sign of the Cross at several performances during the recent engagement at the Avenue. Mr. James acquitted himself remarkably well under the circumstances.

Brinton B. Davis, an architect, said to be identified with Messrs. Stair and Havlin, spent a few days in the city during the week, and the rumor was revived, in connection therewith, that the well-known theatrical firm was contemplating erection of a playhouse here, and mention made in that connection that the new building would be erected on the site of the old Masonic Temple; but these rumors are made with such frequency, asserted and denied so positively, that it is difficult to size up the real status of the situation.

There was a genuine sensation at Macauley's about the conclusion of the second act of The Tenderfoot 26. There was an accident to a calcium, situated in the balcony; an alarming display of flames followed. A panic was averted by the presence of mind of several persons, and particularly upon the part of the principals in the scene on the stage at the time. Edmund Stanley especially distinguished himself by interpolating effectively in the line of the song, "Be Calm, Be Calm."

CHARLES D. CLARKE.

DETROIT.

An entertainment was given in St. Mary's parish schoolhouse, the 24, by St. Mary's Commandery, Knights of St. John, the dramatic club of which organization made its first appearance before the public in a four-act drama entitled, Falsely Accused, which was largely attended. Those participating were: Bernard J. Flynn, C. L. Benson, an old favorite in amateur circles; Charles Steiner, S. L. Fuller, Casper Lingeman, J. L. Ogurkowski, Alfred Schiffer, T. Beckhold, M. Martini, E. Steiner, W. N. Miller, J. Schraeder, E. Dreher, J. Conrad, G. B. Rodney, W. McDowell, C. Rose, F. J. Mahon, W. P. Dale, C. Panniere, E. N. Hoyt, E. Balsar, J. J. McCormick, J. Hunt. Music for the occasion was furnished by St. Cecilia Club orchestra.

And now we have Weber and Fields' great New York success, Hoity Toity, which came to the Lyceum Theatre for a week's stay the 24, and a time of hilarious fun is in progress. It opened to a large audience, despite the fact that Detroit is in the throes of the severest weather of the season. It is hard, however, to dispel the enthusiasm of a Lyceum gathering, and those who faced the blasts were well rewarded for their efforts. Hoity Toity is a very presentable musical comedy, the songs are tuneful and jingly, scenery and costuming quite in keeping, and the dancing passable. Several of the pictures shown are gems, especially that viewing Monte Carlo in all its gayety. The principals are Harry Richards, A. Livingston, L. M. La Fell Dixon, Irving Brooks, Harry West, Charles Phillips, R. Bingham, Lillian Durham, Norma Thornton, Charles and Anna Glocker. Alice Neilson's production of The Fortune Teller follows here.

Another of Theodore Kremer's bad dreams is being revived at the Whitney Theatre 24-30—For Her Children's Sake. It is modern in construction certainly, interesting and thrilling to a degree, but wholly impossible, and would only appeal to the class it belongs to—that of the popular priced audience. It is acted by a competent co., far too good for the material they have to struggle with, and numbers John E. Ince, Jr.; Beryl Hope, who, as Edna Kingsley, the persecuted heroine, made a pathetic figure; Edwin Walther, Adra Ainslee, Anna Barton, Lee Sterret, very acceptable as the country parson; Richard Lyle, Frank M. Kelley, Master Clifford and Marie La Mont, two precocious children, playing important parts in the production. It must be recorded that it is nightly packing the house, and from a monetary point of view is a huge success. Not Guilty next booking.

The Isle of Spice is holding forth at Detroit Opera House 25-30, and both press and public are favorably impressed with the Whitneys' great musical piece. Its visit here is of special import, in that one of the leading roles is taken by Florence Hayward, wife of Dr. W. A. Spitzley, one of the most popular young matrons of this city, who before her embarkment on a stage career was a prominent church singer and well known socially. Harry Kelly, W. M. Armstrong, Toby Lyons, Ben Grinnell, James Francis, Leslie Leigh, Miss Bloodgood, Virginia Sidney, Lillian Frenche, and Nelsy Kelly are leaders. N. C. Goodwin at this house 1-3 in A Gilded Fool. Sir Henry living 4-6.

A. FRANCIS.

NEWARK.

A Chinese Honeymoon delighted large audiences at the Newark Theatre Jan. 25-30. The life of the performances was Katie Barry, as Fi Fi. When she was on the stage, she was certainly it. What she lacked in a singing voice was made up by everything else she undertook. Her cockney dialect was so funny, and her antics so decidedly amusing, that she kept her auditors in constant laughter. Fred W. Mace, as Samuel Pineapple, is very natural and funny, and does not overdo his part. Violet Dale, as Mrs. Pineapple, was a decided success. As the Emperor, George Brederick interpreted his role well. May De Sousa, as Soo Soo; Mabelle Baker, as the official mother-in-law, and Marie Gribben, as Mi Mi, were also pleasing. Lew Dockstader's Minstrels 1-6.

At the Empire Theatre 25-30 Through Fire and Water was the attraction and did fair business. As the heroic Thorne, Darrell Vinton imbues his portrayal with a manly spirit and a sincerity of feeling and, so far as the situations permit, deports himself in a natural manner that makes his embodiment of that character very commendable. Mrs. Viola Raynore, as Joe's mother, presents a wholesome appearance that is in agreeable contrast to that of a majority of her associates in the cast. Robert Emmet in The Days of 1803 next.

At Blaney's Theatre sensational melodrama aroused the enthusiasm of large houses 25-30. The Child Slaves of New York being the attraction. The cast contains some clever actors, and with few exceptions they gave a very smooth and satisfactory performance. Will H. Vedder, as Homer Sherwood, the boy detective, was very clever. Wilson Reynolds, as John Foster, a broker, was the villain who tried in vain to destroy the leading man's life. He was well aided in his dark deeds by Fannie Argyle, whose forceful style earned for her the approbation of the audience. Elinor Westcott, as a lady reporter, was good. The Jew, Abraham Levy, was portrayed in an able manner by Frank Opperman. Driven from Home 1-6.

Patrons of the Columbia Theatre were well pleased with the production of New York Day by Day 25-30. The play deals with everyday life in the metropolis. The entire co. gave satisfaction and several times the players had to appear before the footlights after the fall of the curtain. The acting of Helen Hyle, who played the role of Rags, Giovino Nicolo, Sis Jenkins and Billy, the messenger boy, was of a high quality. Others who scored were Grace Welby as Folly, Richard Blakley, John Morris, and James Johnson, as Jimmy, the rat. The Eleventh Hour 1-6.

Charles E. Blaney, manager of Blaney's Theatre, this city, has purchased the Oriole Theatre in Baltimore and the New Columbia Theatre in Philadelphia. They will both be run as combination houses in the Stair and Havlin circuit. Mr. Blaney intends to tear down the Oriole and erect a new, up to date playhouse.

FREDERIC T. MARSH.

MONTREAL.

Sir Henry Irving opened an engagement of three nights and one matinee Jan. 25 and played to capacity at every performance. The opening bill was the Merchant of Venice, in which he gave his famous impersonation of Shylock. The Bells and Waterloo, with Sir Henry as Mathias and Corporal Brewster—Mabel Hackney giving a very charming performance of Nora Brewster—followed Louis XI, one of Irving's finest performances. Mabel Hackney, as the Dauphin; Laura Burt, as Martha; Nora Lancaster, as Marie; Gerald Lawrence, as Nemours; James Hearn, as Jacques Coitier, and F. Tyars, as Tristram, all gave good performances. All the plays were staged in the usual magnificent manner. Sir Henry's reception was a most enthusiastic one—he was recalled, again and again, and had to respond with a few words of thanks. Forbes Robertson in Hamlet, The Light that Failed and The Sacrament of Judas 1-6.

At Proctor's, William Bonelli and Rose Stahl played 25-30 in A Man of the World. The play is a quiet and pretty one; perhaps rather too quiet for the taste of the average popular priced audience. The story is interesting, but simple. William Bonelli gave a capable performance of Sir Harry Romer; Rose Stahl, a charming impersonation of Hope Lovejoy; Little Wanda was clever as Dick; Grace Dickens did some clever work as the adventuress Vera, and Evan Harris made a good Lovejoy. The play is prettily staged. Rebecca Warren in Tess o' the D'Urbervilles 1-6.

The Queen of the Highway is one of the best melodramas we have had at the Francais this season, and a big house greeted the opening 25. It tells an interesting and logical story, and the production is an excellent one. Charlotte Severson, an old favorite here, gave a most artistic performance of the title role, and the warm welcome she met with showed that her friends had not forgotten her. King Baggotte made a manly Bob Sherwood. Frank Kilday gave a capital and unconventional performance of the villain Mat Rowley. J. Louis Ungerer scored as the renegade Indian Manatoba. Margaret Nelson gave an excellent performance of Jess Miller. Joseph Slaytor was capable as the government detective. Alberta Lee did good work as Rainbow. W. A. Betchel and Dorothy Thornton, and Edmund St. Clair were amusing in the comedy roles. Duke, the trained dog, and the acting ponies were especially clever. The Volunteer Organist next.

At the Francais-National, Le Fils aux Deux Meres was given 25-30 to good business. Blanche de la Sablonniere, Maud Everard and Jean Guiraud being the chief scorers.

Le Demi-Monde was the bill at the Nouvautes, M. Perny and Mme. Varennes appearing in the principal roles.

W. A. TREMAYNE.

TORONTO.

The Wizard of Oz played to splendid houses at the Princess Theatre 18-20. As at their previous visit here, Montgomery and Stone carried off the honors as the Tin Woodman and the Scarecrow, respectively. Dorothy Gale, Anna Laughlin, Gertrude McKenzie and Lotta Faust were the most conspicuous for good work among the women of the co. The rewriting of the third act ending was favorably commented on, and was a decided improvement to the piece. The staging, costumes and scenic effects were good. Robert Hilliard, in his new play, That Man and I, was the attraction at this theatre 21-23. The star made a splendid impression in this vehicle, and the excellent work of H. Reeves Smith was highly praised. Maud Fealy, in the leading woman's role, was a very bright spot in the play. Marion Abbott and Arthur Saunders were conspicuous for the worthy presentations they gave. E. H. Sothern, in the Proud Prince, was a popular drawing card at the Princess 25-30. There is an air of improbability in the theme of the play, but the two exacting roles undertaken by the star were carried out to perfection in every detail. Cecilia Loftus, in support, showed marked ability, especially in emotional parts of the play. Sir Henry Irving Feb. 1-3.

Miss Rebecca Warren presented with an efficient co. Tess of the D'Urbervilles at the Grand Opera House 18-23. Her characterization of the part was highly pleasing to good audiences all week. Others who were prominent were: Peter M. Lang, Robert Harvey and Will J. Dean. Under Southern Skies was well received 25-30. Miss Sarah Lewis, Cyril Raymond, Chas. Aveling and Miss Ida Mulle had the leading parts, which were carefully and intelligently portrayed. Awakening of Mr. Pipp Feb. 1-6. The Queen of the Highway scored a success at the Majestic 18-23, and The Price of Honor was greeted by large houses at the same theatre 25-30. Both plays were full of melodramatic incidents, which appealed strongly to the regular patrons of the house. Deserted at the Altar Feb. 1-6.

The Sherlock Vocal Society will present The Creation at Massey Music Hall 28.

STANLEY M'KEOWN BROWN.

JERSEY CITY.

A Desperate Chance at the Academy of Music Jan. 25-30 drew big houses, the upper portion being particularly crowded. This is the kind of a play to set the young boys crazy, and they listened for every speech uttered by the Biddle brothers with intense excitement and kept their hands and feet busy all the time. Each finale was demanded over, and it was given. Every thrilling situation was watched with breathless excitement. The murder scene, the interior of the jail, the escape, the capture, are all well worked up. The co. is a fine one. Lillian Boyer, as the warden's wife, is an artiste. Eugene Frazier and Jack Sharkey, as the Biddle brothers, are very good and, of course, carry off all the honors. Baby Sinclair was very good as the warden's child, and she has a fine delivery. John C. Hansen, as the German, proved to be a good character actor. The other parts were well played and carefully handled by H. B. Stafford, Robert McClung, T. M. Long, Bert Mattlee, Beatrice Burke, and Mrs. Kyrel. Through Fire and Water 1-6. The New Minister 8-13.

Across the Pacific was offered at the Bijou Theatre 25-30 to big business. The play is a familiar one here, but it is being well received. The enthusiasm over the scenes where the army transport departs for the Philippines, the mimic battle at the block house, is such as to demand a number of curtains on each act. The mechanical and scenic effects are all new and work excellently. Harry Clay Blaney is the star, and he is a good comedian. Quick, full of snap and go, he makes the part of Willie Live a capital one. Harry W. Fenwick, as Joe Lanier, is an old favorite here, and he received a rousing welcome. He plays the part of mine owner with dash and vigor. The support is of the best, with Frederic Osmonde, D. E. Hanlon, John E. Kelly, Edward Buchanan, Augusta Gill, Frances Desmonde, and Kittie Wolfe. Her First False Step 1-6. Hearts Adrift 8-13.

Harry W. Fenwick, leading man of Blaney's Across the Pacific co., was married to a Miss Mayer here at her father's home 26. In the evening the bridal party occupied a box at the Bijou Theatre.

The Elks' annual benefit is booked for April.

The theatres are all supplied now with asbestos curtains, a red light is over each exit, and all requirements of the Fire Department have been complied with.

WALTER C. SMITH.

PROVIDENCE.

At the Providence Opera House Jan. 25-30 'Way Down East drew fairly well at popular prices. On the afternoon of 27 a bargain matinee at 50 cents filled the house. Co., headed by Phoebe Davies as Anna Moore, gave satisfaction. Rogers Brothers in London 1-6.

Paul Revere, played for the first time in this city, had a good week at the Imperial 25-30. The play was well mounted and was well received. Richard Buhler as Paul Revere, Louise Lamont as Elizabeth Meade, and George A. Lemming as Enoch Meade gave good performances. A Midnight Marriage 1-6.

His Last Dollar, a new play by David Higgins, was seen at the Empire 25-30 and drew good houses. The play, like others by Mr. Higgins, is well constructed and is at all times interesting. The author appeared as Joe Braxton, a character admirably adapted to Mr. Higgins' abilities, and he played with ease and naturalness. Grace Atwell as Eleanor Downes, Walter G. Horton as Tom Linson, Lillian Buckingham as Viola Greyson, and Charles Fleming as Clarence Lonsdale gave splendid support. Joe Welch in The Peddler 1-6.

At a late hour Saturday Managers Spitz and Nathanson, of the Park Theatre, had advices that His Sister's Shame, which was to have been the attraction 25-30, would not be able to fill the engagement. By considerable hustling The Gates of Justice was secured and was presented by a good co., that included Lillian Kingsbury, Ben Hadfield, Clint G. Ford, and others. The Howard Stock co. 1-6.

Clark's Providence Band gave its annual concert at Infantry Hall 24 before a large house. The band was augmented for the occasion, and the forty-five men, under the leadership of Herbert L. Clark, played admirably. The programme, which was an exceptionally fine one, included a number of the popular marches, selections from the operas and a grand selection from Parsifal, cornet solo by Mr. Clark, trombone solo by Claude Sparv, violin solos by Joseph F. Lewis, of Keith's Theatre, and tenor solos by Dr. C. B. Davis. The concert was greatly enjoyed.

At the Empire 24 another concert was given for the benefit of the Piney Ridge Consumptive Camp.

Prof. Julius E. Ward gave his descriptive lecture on the Passion Play at the Imperial 24.

HOWARD C. RIPLEY.

OMAHA.

Lulu Glaser, who appeared at the Boyd Jan. 21, 22, captured the town, the house being literally packed at performances, and from all indications the co. could have played for a full month with profit to themselves as well as to their many admirers in this city. Just what Dolly Varden would be without so good a star is hard to say, although the support is good. The Brothers Byrne in New Eight Bells 23, matinee 24, gave an excellent performance, very much on the old lines, however. The acrobatic feats were something wonderful. The Lilliputians 24, 25 opened to a fine house in a piece called Gulliver's Travels. J. E. Rosen and Selma Goerner, in the leading roles, were excellent. The chorus is large and attractive and the vocal selections were heartily encored. Unfortunately it was not possible to arrange for the usual matinee, so that many children who would like to have seen the performance were prevented. Manager Burgess announces East Lynne 26, 27. Howard Kyle 29. A Trip to Chinatown 30. Pickings from Puck 31. Blanche Walsh 4, 5. Walker Whiteside 6. The Convict's Daughter 7. Ottokar Malek 8.

At Krug's Theatre Lewis Morrison played another farewell engagement 21-23 to satisfactory houses, the bill being Faust. The same magnificent production of Faust was given by a well balanced co., the electrical effects, as usual, being remarkably effective. A Montana Outlaw 24-27 opened to two large Sunday audiences. Homer Barton, in the leading role, made a good impression. The situations are sufficiently thrilling to please the most exacting. Manager Gordon has York State Folks 28-30; At the Old Cross Roads and The King of Detectives dividing week of 31.

Omaha is the former home of D. W. Haynes, familiarly known here as Doc, now manager for Lulu Glaser. Mr. Haynes was at one time assistant manager of the Boyd Theatre, and so well and favorably known here that it was hard for him to see any great proportion of his many friends and well wishers during his limited stay.

J. R. RINGWALT.

PORTLAND, ORE.

A Chinese Honeymoon scored a big hit at the Marquam Grand Jan. 21-23, scenically, musically and humorously. Toby Claude was the largest recipient of the generous approval accorded. Next came in order Stella Tracy, John E. Henshaw, and Edmund Lawrence. Are You a Mason opened the week at the Marquam 18, 19, to good business and gave a fair return for the price of the admission. Marie Wainwright followed with a single performance of Twelfth Night. The supporting co. was poor and the scenery shabby. The idealism that should surround Viola was lost in the ample girth and generous proportions of the star, whose reading, however, was charming. Happy Hooligan 25, 26. Alberta Gallatin in Ibsen's Ghosts 27, 28.

The Baker Stock co. at the Baker Theatre 17-23 gave us as efficient and enjoyable a presentation of The Moth and the Flame as one could wish. George Alison pictured the rake Fletcher with powerful effect. Esther Lyons in the emotional principal role won pronounced approval. Mina Gleason made a happy Mrs. Lorimer. Howard Russell and Oza Waldrop scored in the comedy roles. A Celebrated Case opens 31.

For Mother's Sake was the successful melodramatic offering at Cordray's 17-24. Marie Heath is the bright particular star of the organization and aroused frequent applause by excellent acting. Those who scored also were Adelaide Plunkett and Joseph W. Walsh. Lost River 24-26. Maloney's Wedding 28-30.

JOHN F. LOGAN.

CLEVELAND.

Three Little Maids, a delightful musical comedy presented by an unusually good co., was the attraction at the Euclid Avenue Opera House Jan. 25-30. The music is of a high order and the comedians are a clever lot of artists who were the possessors of good voices and sang their numbers well. Those deserving special mention are G. P. Huntley and Maurice Farkoa. The three little maids were well portrayed by Madge Crichton, Delia Mason, and Elsa Mason. The rest of the roles were in good hands. The piece is finely staged and costumed, and proved one of the pleasant surprises of the season. Maxine Elliott 1-6.

Joseph Murphy made his annual bow at the Lyceum Theatre 25-30, playing Kerry Gow and Shaun Rhue. Charles Dalton in A Gentleman of France 1-6.

Charles Richman made his first stellar appearance in this city at the Colonial Theatre 25-30, presenting Captain Barrington, and was accorded an enthusiastic greeting. Mr. Richman was seen to perfection in the dual roles of Lieutenant Fielding and Captain Barrington. The supporting co. is a good one, and the stage settings were efficient. James K. Hackett in The Crown Prince 1-6. This engagement will close a very successful season of independent bookings, which has been highly appreciated.

Kidnapped in New York was the bill at the Cleveland Theatre 25-30, being presented by a good co., with Barney Gilmore in the lead. The Smart Set 1-6.

WILLIAM CRASTON.

BUFFALO.

Peggy from Paris was the attraction at the Star week Jan. 25 and pleased large houses the entire week. We have had a great many musical comedies so far this season, but this one is, without doubt, the peer of them all.

The Wizard of Oz, with Montgomery and Stone and Anna Laughlin, played a return engagement of five nights at the Teck 25 and crowded the house at every performance. Next week, Herrmann the Great.

The Lyceum had The Heart of Maryland week of 25, presented by a very clever co.

Rachel Goldstein packed the Academy 28-30.

The German Stock co., of Cleveland, presented Old Heidelberg at the Lyceum 24, while at the Academy on the same evening Glickman's Jewish co., of Chicago, presented Hamlet to S. R. O. We expect to have the Glickman co. with us every month, and it is an assured success financially.

Joseph Manning, a product of this city, passed through here 28 and stopped over to renew old acquaintance. Mr. Manning has received very flattering notices from the press throughout the country for his excellent work with Kathryn Osterman in Miss Petticoats.

The Wizard of Oz co. was entertained 28 at St. Vincent's Orphans' Carnival.

The city officials have issued two notices to the managers of the different houses here advising extensive alterations, owing to the recent Chicago catastrophe.

P. T. O'CONNOR.

TOLEDO.

The Tenderfoot played a return engagement at the Valentine Jan. 21, and Carle and his merry co. again pleased a large house. Peggy from Paris was rather disappointing 22-23. While the co. was large and an additional orchestra required, still there was something lacking in the production. The house will remain dark until 1.

Charles Richman was the Lyceum attraction for one night and matinee 23. Richman is a finished actor and was well supported, but the play, Captain Barrington, was not the sort to bring fame to any artist. One of the most remarkable features of the performance was the make up of Joseph Kilgour as General Washington. It was so like the pictures of that famous gentleman as to cause universal comment. When Reuben Comes to Town enjoyed fair patronage 24-27. The less said about the performance the better.

Sidetracked paid its annual visit to Burt's 21 22 and drew the usual good houses. A Ragged Hero played against a blizzard most of the time 24-27 to fair results.

The Empire opens 31 with the Vanity Fair Burlesquers.

Frank Cotter will be manager for Hurtig and Seamon; Abe Shapiro, treasurer; W. Garson, assistant.

COLUMBUS.

Bertha Galland in Dorothy Vernon of Haddon Hall was very favorably received at the Southern Jan. 26, 27. She was assisted by a capable co.

Ward and Vokes in A Pair of Pinks played to capacity business at the Grand 21-23. These exponents of the unique line of comedy work in which they excel are great favorites in Columbus, and the success of former visits was repeated. A particularly comely lot of girls aided materially in the success achieved, and a male chorus contributed to the vocal musical part of the performance in a way that established them as prime favorites.

The Desperate Lord Barrington 21-23 and Her Only Sin 25-27 enjoyed good business at the High Street.

W. W. PROSSER.

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (C. F. McDonald, mgr.): Paxton Sisters' Comedy co. Jan. 28-30.——MONTGOMERY THEATRE (Hirsch-er Brothers, mgrs.): Earl of Pawtucket 18; splendid performance; pleased large audience. Alphonse and Gaston 20; poor performance; fair house. West's Minstrels 22; good performance; large house. Creatore's Band 23 pleased large houses. Captain Jack Crawford 26. Rose Melville 29.——ITEM: Montgomery Local Lodge, No. 92, International Stage Employees, gave their annual dinner 21 to about fifty members and invited guests.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): William H. Crane in The Spenders Jan. 18. The Earl of Pawtucket 19; delightful play; immensely enjoyed by large house. West's Minstrels 20; satisfaction. Alphonse and Gaston 21; good house; pleased. Rose Coghlan 22; good performance; business fair. Denman Thompson 23; large houses.

BIRMINGHAM.—BIJOU THEATRE (Edward E. Williams, mgr.): The Man Who Dared Jan. 18-23; splendid business all week; best melodrama produced this season. Wells-Dunne-Harlan Musical Comedy co. opened 25-6; good business; opened to S. R. O.; fine co.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.): Earl of Pawtucket Jan. 20; satisfaction to large attendance. Rose Coghlan 21; excellent performance to good business. Creatore 27. Rose Melville 28. Gay Mr. Goldstein 30.

HUNTSVILLE.—OPERA HOUSE (Thomas P. Littlejohn, mgr.): Barlow and Wilson's Minstrels Jan. 22; big house; pleased audience. Jesse James 2.

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Grossetta, mgr.): Murray and Mack in A Night on Broadway Jan. 16; big house; performance good. The Minister's Son 21; light business; excellent co. Edward Andrews' Opera co. 23. The Head Waiters 26. Denman Thompson 6.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee and mgr.): Man to Man 21; fair performance to light business. Hoosier Girl 22; fair performance to light business. Jefferson boys in The Rivals 23; excellent performance to good business. Gran Opera co. 27, 28. Tollson Stock co. Feb. 1-4. Spotless Town 5. Tollson Stock co. 8. Across the Desert 8. A Country Kid 9. Harry Beresford 11. When Knighthood Was In Flower 12. Wizard of Oz 13. At Valley Forge 15. Sweet Clover 19. Weary Willie Walker 20. Uncle Josh Spruceby 22. Tim Murphy 23. Rose Coghlan 24. Headwaiters 25. Al. H. Wilson 26. Irving French co. 29-March 1. Runaways 2.

FORT SMITH.—GRAND OPERA HOUSE (Edward S. Stable, mgr.): Black Patti Jan. 18; good performance to large audience. Gran Opera co. 25, 26. Breezy Times 30. Richard Pearson Hobson 3. Spotless Town 6. Frank James 9. The Professor's Love Story 10. Katherine Willard 11. Wizard of Oz 12. Irving-French 18-20. Marie Fountaine 22, 23. The Telephone Girl 24. Marie Fountain 25-27.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, mgrs.): At Pike's Peak 19; fair business; poor show. Jefferson boys in The Rivals 22; good business; first-class play and highly pleased audience. Man to Man 23; fair business. Earl of Pawtucket 27. Mr. Jolly of Jolliet 28. Gran Opera co. 29.

HELENA.—GRAND OPERA HOUSE (R. R. Fitzpatrick, mgr.): Charlotte Little in The Cavalier Jan. 20; good house; pleased. Earl of Pawtucket 25-30.

MARIANNA.—IMPERIAL THEATRE (B. Katzenstein, mgr.): My Friend from Arkansas Jan. 15; good house and pleased audience. Hoosier Girl 2.

CALIFORNIA.

LOS ANGELES.—MASON OPERA HOUSE (H. C. Wyatt, lessee): David Harum Jan. 18-20 met with increased houses each night; co. very acceptable. The Eternal City 21-23; splendid play to full houses. Wards and James 25-30. Richard Carvel 4-6. The Old Homestead 8-10.——BURBANK THEATRE (Oliver Morosco, lessee): Neill co. in Sowing the Wind 17-23; splendid production; good business. The Holy City 24-30.——GRAND OPERA HOUSE (Clarence Drown, mgr.): The Head Waiters 17-23. Down by the Sea 24-27. Georgia Minstrels 28-30.——CASINO THEATRE (J. E. Waldeck, mgr.): Fiddle Dee Dee 17-23; third week; excellent business. Whirl-I-Gig 25-30.

SAN JOSE.—VICTORY THEATRE (Oliver Morosco, mgr.): Ghosts Jan. 13; fine play; small, but appreciative audience. The Girl With the Green Eyes 20; good co. and business. Fatal Wedding 24, 25. Mrs. Langtry 27. Lost River 30. Mahara's Minstrels 31-1. David Harum 4. Wards and James 6. Chinese Honeymoon 11, 12.——GARDEN THEATRE (Stanley Ross, mgr.): Happy Hooligan 2; fair play; S. R. O. The Head Waiters 14; fair co. and business. Midnight Express 16, 17; fair co. and business. Orpheum Road Show 19; good co. and business. In Convict Stripes 22, 23.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): The Girl with the Green Eyes Jan. 16; large audience; best of season. Happy Hooligan 17; fair co.; ordinary house. Pollard's Lilliputian Opera co. 21-24. Andrew Robson in Richard Carvel 25. In Convict's Stripes 27. Sun's Minstrels 30. Zeb and Zarrow 31. James and Warde in Alexander the Great 1.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kipslinger, mgr.): Wards and James in Alexander the Great Jan. 19; large and pleased audience. The Ellefords 18, 20-23. Plays: A Flag of Truce, Man from Mexico, Toll Gate Inn, Woman's Sacrifice, New York Day by Day, Jack and the Beanstalk, Richard and Pringle's Minstrels 25.

OAKLAND.—MACDONOUGH THEATRE (Hall

and Barton, lessees): The Girl With the Green Eyes Jan. 18, 19; large business. Orpheum Road Show 20 to capacity; specialties well received. Midnight Express 22, 23; attendance large; performance good. Mrs. Langtry 25, 26.

SACRAMENTO.—CLUNIE OPERA HOUSE (Hall and Barton, mgrs.): Happy Hooligan Jan. 18; good business and performance. The Girl with the Green Eyes 20; packed house; excellent performance. Orpheum Road Show 22; crowded house; fine performance.

MARYSVILLE.—OPERA HOUSE (G. W. Hall, mgr.): Happy Hooligan Jan. 21; good house; pleasing performance. Pollard's Lilliputian Opera co. 25-27 in Belle of New York, the Geisha, A Gaiety Girl.

SAN DIEGO.—1818 THEATRE (H. C. Wyatt, lessee and mgr.): The Girl with the Green Eyes Jan. 14; excellent co.; large house.

COLORADO.

COLORADO SPRINGS. — GRAND OPERA HOUSE (S. N. Nye, mgr.): Paul Gilmore in The Mummy and the Humming Bird Jan. 23; good business; excellent performance. Robert Craig in Jed Prouty 28. Ida Conquest in The Girl with the Green Eyes. Lewis Morrison 2 canceled. Mrs. Langtry in Mrs. Deering's Divorce 5. Eight Bells 8. Howard Kyle in Rosemary 10. David Harum 13. Alphonse and Gaston 19. Charles B. Hanford 20. 'Way Down East 24. A Chinese Honeymoon 26. The Silver Slipper 29.

VICTOR.—OPERA HOUSE (S. G. Cunningham, mgr.): Paul Gilmore made good to large, appreciative audience Jan. 24. U. T. C. 4. A Hot Old Time 6. Eight Bells 7. Alphonse and Gaston 18. Katherine Kidder 19.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Yon Yonson 23; good business; audience pleased. The Three Ogdens 26. Jacob A. Riis (lecture) 27. Stetson's U. T. C. 30. Orpheum Show Feb. 1. Hearts of Oak 6.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, mgr.): New South Jubilee co. Jan. 29. Schumanns 4.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Two Married Women Jan. 23.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, mgr.): William Faversham and his excellent co. appeared in Lord and Lady Algy to one of the smartest gatherings of the season Jan. 23. Mr. Faversham was capital in the title-role; his work in Act II winning for him seven curtain calls. Hilda Spong was a fascinating Lady Algy, and she played with nice discrimination. Charles Harbury, E. G. Backus, Ira Hards, and Mabel Roebuck were conspicuous in the support. The Rogers Brothers turned people away 26. Those who were fortunate enough to get seats were vastly amused by the breezy comedians. The songs were new and catchy, the chorus large and handsomely costumed. Richard Mansfield and his well balanced co. were greeted by a fashionable gathering 28, and the S. R. O. sign was displayed. Old Heidelberg was the offering. The production was magnificently staged. As the student hero, the star is at his best, reading his lines with force and thought. His support, numbering nearly one hundred, was capable. Maude Adams in The Pretty Sister of Jose 29, 30. Henry Miller in his new play, Man Proposes, 1. Mary Mannering 3. Buster Brown 9. A Chinese Honeymoon 22. The Earl of Pawtucket 24. Herrmann 25.——NEW GRAND OPERA HOUSE (G. B. Bunnell, mgr.; W. H. Van Buren, asst. mgr.): His Brother's Crime to crowded houses 21-23; good co.; piece well mounted. Too Proud to Beg had a successful engagement 25-27; capable cast and attractive settings. Escaped from Sing Sing to large box-office receipts 28-30; the cast included Frederick Montague and Effie Darling. Her Marriage Vow 1-3.——COLLEGE STREET HALL: The Adamowski Trio to small but fashionable audience 26. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): Virginia Harned appeared Jan. 22, 23 to large and representative audiences, presenting The Light That Lies in Woman's Eyes. Miss Harned, in the leading part, makes all that is possible out of the character. William Courtleigh, in principal support, played the role in his accustomed finished manner. The remainder of the co. was above the standard, and the special sets were elaborate and beautiful. Maude Adams was billed 26, 27, and the advance sale was over $3,000 the morning of the 25. To the great disappointment of her admirers, a wire was received canceling the engagement on account of a very severe cold that Miss Adams had contracted. Richard Mansfield 29. Roger Brothers 30. Sheperd's Moving Pictures 1-3.——HARTFORD OPERA HOUSE (Jennings and Graves, mgrs.): By far the best musical comedy of the season at this theatre was In the Good Old Summer Time, 25-27, replete with funny situations, elaborate scenery, and handsomely costumed chorus, of comely figure and feature. George (Honey Boy) Evans, the author of the piece, kept the audience in continuous roars of merriment. Rose Hill Burlesquers 28-30. Trans-Atlantic Comedians 1-3. Buried Alive 4-6. A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, mgr.): His Last Dollar Jan. 21; two splendid performances to S. R. O.; D. Higgins sick, but took part well. A Little Outcast 22, 23; good co. Under Southern Skies 25; good business. A Country Girl 26; good co. The Bowery After Dark 27. Sky Farm 28-30. Darkest Hour 1-3. Neil Burgess in The County Fair 4-6.——ITEM: Josephine Wagner was married to Adolph Rapp 26. She is a daughter of George Wagner, who for many years conducted a Summer garden here.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): Kelcey and Shannon in Sherlock Holmes Jan. 23; good audience; excellent acting. J. K. Champlin Stock co. 25-30. Plays: The Ups and Downs of Life, The Law of the Land, The Pace That Kills, Broken Lives, Forgiven, The Plunger, The Dice of Death, The Hero of Damar; business good.——NEW LONDON OPERA HOUSE (James J. Nellan, mgr.): Dainty Paree 27 to crowded house; fair satisfaction.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): May Fiske co. Jan. 25-30 opened to large house. Plays: A Man from Mexico, The Power of the Cross, Nellie the Factory Girl, Thelma, As You Like It, The Pearl of Savoy; one of the best of season at popular prices. A Country Girl 8.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, mgr.): Sky Farm Jan. 26; good satisfaction. Bennett-Moulton co. 1-6.——McDONOUGH THEATRE (Kennard and Co., mgrs.): Barnes' Dainty Paree co. 26; good audience.

MERIDEN. — THEATRE (Jackson and Reed, lessees and mgrs.): The Country Girl Jan. 25; S. R. O. pleased. Receipts, $1,180. Sheperd Moving Pictures 26-28; good business. Garside, Condit and Mack Stock co. 1-6. Andrew Mack 9.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): William Faversham in Lord and Lady Algy Jan. 22; fair audience. Maude Adams 25 was unable to appear on account of illness; every seat in the house was sold. Rogers Brothers 28.

SOUTH NORWALK.—HOYT'S THEATRE (T. M. Hoyt and Son, mgrs.): David Higgins in His Last Dollar Jan. 23 and matinee; excellent performance; S. R. O. both performances. Human Hearts 6.

WILLIMANTIC. — LOOMER OPERA HOUSE (John H. Gray, mgr.): Sky Farm Jan. 25; excellent co.; big business. Under Southern Skies 29. Human Hearts 3. Minstrels (local) 5.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, mgr.): His Last Dollar Jan. 22; large and well pleased audience. Under Southern Skies 26; large house; good performance. The Fiske Stock co. 1-6.

NEW BRITAIN.—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): Harcourt Comedy co. closed Jan. 18-23 to S. R. O.; gave good satisfaction. Under Southern Skies 28; good co. and business. Rogers Brothers in London 29; house sold out.

TORRINGTON.—UNION THEATRE (Volkman Brothers, mgrs.): Ethel Dyffryn Jan. 18-23 closed to fair business. Dibble's Moving Pictures 25-27; pleased.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): Bennett-Moulton co. Jan. 25-30; good co.; large houses.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): Dibble's Moving Pictures Jan. 28-30.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Beyles, mgr.): A Man of the World Jan. 22; fair house. Ethel Barrymore 23; large house. Richard Mansfield 25; good business. Francis Wilson 27 to capacity. Aubrey Stock co. 25-30.——LY 'EUM THEATRE (Daniel Humphries, mgr.): The Game Keeper 21-23; good houses. Why Girls Leave Home 25-27; large audiences. A Desperate Chance 28-30. Too Proud to Beg 1-3.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): William H. Crane in The Spenders Jan. 19; very large and appreciative audience. West's Minstrels 21; good business. Rose Coghlan in The Greatest Thing in the World 23; appreciative audience. Dark 25-30.

GEORGIA.

ATLANTA.—GRAND OPERA HOUSE (H. L. and J. L. De Give, mgrs.): Denman Thompson in The Old Homestead Jan. 21; excellent co.; good business. William H. Crane in The Spenders 22, 23; very good co. and houses. A Prince of Tatters 25, 26; pleasing performances to fair business. West's Minstrels 27, 28; good show; fair receipts. Jefferson De Angelis in The Toreador 29, 30.——BIJOU (Jake Wells, mgr.): Howard Hall in The Man Who Dared 25-30; excellent co.; good attendance. For Her Sake 1-6.

SAVANNAH.—THEATRE (W. B. Seeskind, mgr.): Jefferson De Angelis in The Toreador Jan. 25; fairly pleased large and fashionable audience. William H. Crane in The Spenders 26. Sadie Martinot in His Excellency, the Governor, 27. Al. H. Wilson in A Prince of Tatters 28. Homer Davenport, lecture, 29. West's Minstrels 30. The Runaways 2.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, mgr.): Creatore's Band 22 to large audience; excellent performance. The Paige Comedy co. opened 25-30 in A Fight For a Fortune to crowded house; fine performance. Deestrect Skule (local) Feb. 2. Sadie Martinot 3. The Runaways 5. In The Palace of the King 8. The Payton Sisters 9-13.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, mgr.): Jefferson De Angelis in The Toreador Jan. 22 delighted large audience. A Friend of the Family 23; pleasing performance to good business. His Excellency, the Governor, 25; good co.; light attendance. The Runaways 1. West's Minstrels 2.

BRUNSWICK.—GRAND OPERA HOUSE (Fleming and Waff, mgrs.): A Texas Steer Jan. 8; good house and co. Jefferson De Angelis in The Toreador 26 pleased largest house of season. Romeo and Juliet 27. Samuel Nicoli 29. National Stock co. 1-6. Knowles, hypnotist, 8-10. Kersand's Minstrels 11-13.

AMERICUS.—GLOVER'S OPERA HOUSE (Jones and Dudley, mgrs.): Dora Thorne 20; failed to appear. National Stock co. 21-23; plays: The Mortgaged Slave, Secret Wedding, The Cowslip Farm; fair business and moderately pleased audiences. Gay Mr. Goldstein 27.

MACON.—ACADEMY OF MUSIC (Henry Horne, mgr.): A Friend of the Family Jan. 20; good business; poor performance. William H. Crane 27. Jefferson De Angelis 28. West's Minstrels 29. Al. H. Wilson 30. Florodora 13. Lily and the Prince 20. King Dodo 26.

THOMASVILLE. — THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): Simvelle's Romeo and Juliet Jan. 26; good company; fair business. Spedon (cartoonist) 29. The Misses Dew 29. Sadie Martinot in His Excellency the Governor 1.

ALBANY.—SALE-DAVIS OPERA HOUSE (A. C. and L. E. Gortatowsky, mgrs.): Creatore's Band Jan. 21 to capacity; treat of season. Boston Ideal Opera co. 19 pleased fair house. Gay Mr. Goldstein 26. In the Palace of the King 10. Robert Downing 11.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and mgr.): West's Minstrels Jan. 25 pleased good audience. Lily and La Prince 19. King Dodo 25.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): The Schubert Concert co. Jan. 20; packed house. Alberta Galatin in Ghosts 22; good acting; fairly good house. Ten Nights in a Bar Room 23; well played; topheavy house. 'Way Down East 25, 26. For Mother's Sake 30. Paul Gilmore 3.——RAYMOND OPERA HOUSE (M. H. McMinn, mgr.): A Southern Rose 17-23; fair business.

POCATELLO.—AUDITORIUM (Colonel Hanaford, mgr.): Beatty Brothers Craze of the Nation Vaudeville Jan. 18-20; good business. Ghosts 21; good house at advanced prices; fine co. Schubert Concert co. 26. 'Way Down East 27. Paul Gilmore in The Mummy and the Humming Bird 2.

CALDWELL.—OPERA HOUSE (A. F. Isham, mgr.): Schubert Concert co. Jan. 19; fair house and performance. Elizabeth Trobridge Egerston (Piano Recital) 22; good house and performance. An Eye on Hubby 23.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, mgr.): Human Hearts Jan. 16; fair co. and good business. Olympic Opera co. in Said Pasha 30. Bostonians 10.

ILLINOIS.

PEORIA.—THE GRAND (Chamberlin, Harrington and co., mgrs.): Hearts of Oak 23; good house; play liked. A Run On the Bank 24; big business; good co. William Owen in When Louis XI. Was King 25; poor house; severe cold weather; excellent play. Charles B. Hanford in Richard III. 26; fine performance to fair house. Sweet Clover 27. The Cavalier 29. Arizona 30. Just Struck Town 31. Wizard of Oz Feb. 3. Under Two Flags 5. Quincy Adams Sawyer 6. Two Sisters 7. Clara Bloodgood 8. Silver Slipper 9. Mrs. Fiske 13. King of the Desert 14. Willie Collier 15. Mr. Jolly of Joliet 16. Hello Bill 21. On the Frontier 27.——ITEM: The City Council have decided that The Grand shall be equipped with an asbestos curtain instead of a steel one.

DANVILLE.—GRAND OPERA HOUSE (A. W. Hemly, mgr.): More Than Queen 20; fair business. Sweet Clover 22; most excellent satisfaction to medium business. William Owen in When Louis XI. Was King 21; canceled on account poor advance sales and inclement weather. Blanche Hall in The Lily and the Prince 23; deserved much better patronage. Arizona 26; first-class business. Wizard of Oz 27. Quinlan and Wall's Minstrels 29. High Rollers Feb 1.——MEMORIAL HALL SOLDIERS' HOME (Walter Kelly, mgr.): Arizona 25; old veterans packed house. Satania Feb. 1.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr.): Arizona Jan. 18; full house. Across the Desert 23; good business; poor performance. Two Merry Tramps 23; packed house; good specialties. The Prince of Pilsen 25. A Son of Rest 27. Sweet Clover 30. The Silver Slipper 31. Mason and Mason 1. A Trip to Chinatown 6. A Run on the Bank 7. Isabel Irving in The Crisis 13. John Griffith 22. Si Plunkard 26. Too Proud to Beg 27. When Knighthood Was in Flower 29.

GALESBURG.—AUDITORIUM (F. E. Berquist, lessee): Mahara's Minstrels Jan. 20; large house; pleased. The Minister's Daughters 22; splendid attendance; fine performance. The Smart Set 27. Arizona 29. The Wizard of Oz 2. Local Theatricals 4. Rudolph and Adolph 6. Quinlan and Wall's Minstrels 8. The Silver Slipper 10. The Smart Set (return) 12. Mrs. Fiske 15. Her Fatal Sin 16. Kidnapped in New York 17.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, mgr.): William Owen in When Louis XI Was King Jan. 19; small house. Hearts of Oak 20; small attendance. Arizona 22 pleased good house. The Yankee Consul 25. Her Marriage Vow 26. The Cavalier 28. The Lighthouse by the Sea 29. Quincy Adams Sawyer 1. High Rollers 3. Silver Slipper 4. On the Frontier 6.

SPRINGFIELD. — CHATTERTON'S OPERA HOUSE (George W. Chatterton, mgr.): Arizona Jan. 19; capable co.; small house. Ben Hur 21-23; excellent production; S. R. O. The Irish Pawnbrokers 24 pleased fair house. Sweet Clover 25. The Cavalier 26. Satania 27. Charles B. Hanford 28. The Lighthouse by the Sea 30. Barlow's Minstrels 31. John Drew 1. The High Rollers 2.

ROCKFORD.—GRAND OPERA HOUSE (George B. Peck, mgr.): Hearts of Oak Jan. 18; fair house. Marie Cahill 19; delighted crowded house. John Griffith in Macbeth 21; fair house. Wilton Lackaye in The Pit 22 pleased large house. Adelaide Thurston in Polly Primrose 23; good house; well pleased. The Silver Slipper 25. James K. Hackett 27. Howard Kyle 28. Charles B. Hanford 30.

BELVIDERE.—DERTHICK'S OPERA HOUSE (William H. Derthick, mgr.): John Griffith in Macbeth 20; good performance and business. Devil's Lane 30. William Owen Feb. 3. Foxy Grandpa 5. Gorton's Minstrels 6. Angel's Comedians 15-20. A Montana Outlaw 22.——ITEM: On account of Iroquois fire at Chicago we are not getting very good shows or business.

AURORA.—OPERA HOUSE (J. H. Plain, mgr.; H. E. Grampp, asst. mgr.): Barlow's Minstrels Jan. 21; fair satisfaction to fair house. Minister's Daughters 23; good satisfaction to fair, topheavy house. Howard Kyle in Rosemary 27. Charles B. Hanford in The Taming of the Shew 29. Under Two Flags 2. Foxy Grandpa 3. Arizona 4. Joe Murphy 13. Charles Richmond 15. Eben Holden 18.

OTTAWA.—FARRELL'S THEATRE (T. B. Farrell, mgr.): Caught in the Web Jan. 23; medium business. The Wizard of Oz 25; S. R. O.; audience highly pleased. The Smart Set 30. Davidson Stock co. 1-6. Joseph Murphy 12. Foxy Grandpa 16. Mr. Jolly of Joliet 20. Rudolph and Adolph 22. 'Way Down East March 3.

CENTRALIA.—PITTENGER GRAND OPERA HOUSE (G. W. Pittenger, mgr.): Quincy Adams Sawyer Jan. 23; very satisfactory business; good co. The Cavalier 25; on account of blizzard very small business; fair co. Man to Man 29. Miss Bob White 30 canceled. Happy Hooligan 2. Jack Hoeffler Shows 8-13. When Knighthood Was in Flower 20.

JACKSONVILLE.—GRAND OPERA HOUSE (Emmerson and Edds, lessees; George P. Roos, res. mgr.): Hearts of Oak Jan. 21; fair and pleased business. Howard Kyle in Rosemary 22; delighted small house. Arizona 23; large audience; co. strong. The Prince of Pilsen 26; large and pleased house. Isabel Irving 12. Two Sisters 15. Hello, Bill 19.

KEWANEE.—McCLURE'S OPERA HOUSE (C. C. Rowley, mgr.): Martin's U. T. C. Jan. 18; fair business; dissatisfaction. Wizard of Oz 21 to capacity; excellent performance. Davidson's Stock co. 25-30. Arizona 3. Two Sisters 4. Just Struck Town 6. Her Fatal Sin 15. Walker Whiteside 18. Foxy Grandpa 20.

MONMOUTH.—PATTLE OPERA HOUSE (H. B. Webster, mgr.): Arizona Jan. 13; good house; pleased. Mr. Jolly of Joliet 15; disappointed good house. More Than Queen 18; good house; fair performance. Trixie Monroe 25 canceled. A Run on the Bank 28. Wizard of Oz 1. Just Struck Town 2. High Rollers 5. A Life's Mistake 9.

JOLIET.—THEATRE (William H. Hulshizer, mgr.): Wizard of Oz Jan. 19; excellent co.; S. R. O. Wilton Lackaye in The Pit 21; good co.; S. R. O. The Punkin Husker 23; fair co.; good business. Hortense Nielson in Hedda Gabler 24; poor co. and business. The Silver Slipper 26.

MENDOTA.—GERMANIA OPERA HOUSE (J. Allan Dubbs, mgr.): Uncle Tom Martins Jan. 19; small house; satisfaction. The Great Barlow Minstrels 22; delighted audience; S. R. O. Caught in the Web 27. Moving Pictures (local) 29. William Owen 2.

ROCK ISLAND.—ILLINOIS THEATRE (Chamberlin, Kindt and Co., lessees): The Flints Jan. 21-23; large houses. Two Sisters 24; large house; fair performance. Barlow's Minstrels 25 pleased fair house. Lulu Glaser 26. The Little Christian 30. A Run on the Bank 31. Charles B. Hanford 2.

CANTON.—GRAND OPERA HOUSE (F. B. Rowelson, mgr.): William Owen in When Louis XI. Was King 23; pleased small house. A Run On the Bank 25. Sweet Clover 26. Just Struck Town Feb. 1. Quincey Adams Sawyer 3. The Two Sisters 6. Rudolph and Adolph 9.

QUINCY. — EMPIRE THEATRE (Chamberlain, Harrington and Co., mgrs.): More Than Queen Jan. 19 pleased fair house. A Messenger Boy 23; good audiences. The Prince of Pilsen 28. Barlow's Minstrels 30. Mrs. Leslie Carter in Du Barry 3.

PANA.—NEW GRAND (J. C. Gallier, mgr.): Arizona Jan. 21; good house; co. did not please; advanced prices. The Gambler's Daughter 22; large house; co. pleased. Quincy Adams Sawyer 27. Georgia Camp Meeting 28.

MORRISON.—AUDITORIUM (Lewis and Skelley, mgrs.): Davidson Stock co. Jan. 18-20; poor business; average co. Plays: The Westerner, The Silver King, Just Before Dawn, John Griffith in Macbeth 23; good house; fine co. William Owen 30.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): U. T. C. co. Jan. 20 gave good satisfaction. Wizard of Oz 22 packed the house; enjoyable performance. Macbeth 26. Arizona 31. Quincy Adams Sawyer 4.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): When Reuben Comes to Town Jan. 18 pleased large attendance. Wizard of Oz 23; record receipts; pleased audience. Quinlan and Wall's Minstrels 9.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Howard Kyle in Rosemary Jan. 21 pleased good business. Sweet Clover 23; good house. Arizona 27. Wizard of Oz 28.

MATTOON.—THEATRE (Charles Hogue, mgr.): Seward co. Jan. 18-21 in Woman Against an Empire. The Twin Sisters, Deadwood Dick, The Prince of Pilsen 23; delighted fine house.

BETHANY.—VADAKIN OPERA HOUSE (J. H. Vadakin, mgr.): Seward Show in Down in Illinois Jan. 22 and Deadwood Dick 23; very small houses; good co. Legally Dead 29.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): The Wizard of Oz Jan. 20 pleased big business. John Griffith in Macbeth 22 pleased fair business.

GALENA.—OPERA HOUSE (Charles Scheerer, mgr.): The Little Christian Jan. 26; excellent co.; pleased capacity.

LITCHFIELD. — SNELL'S OPERA HOUSE (Hugh A. Snell, mgr.): Quincy Adams Sawyer Jan. 26. 'Way Down East 16.

INDIANA.

MARION.—THE INDIANA (E. L. Kinneman, mgr.): The Prince of Pilsen 21; delighted large attendance; excellent co. A Gentleman of France 27. A Son of Rest 28. Silver Slipper 30. The Tenderfoot Feb. 1. Nancy Brown 4. Mary Mannering 16. Earl of Pawtucket 17.——THE GRAND (E. L. Kinneman, mgr.): The Funny Mr. Dooley (return) 21; packed matinee and fair house at night, giving performances of excellent merit. In Convict Stripes 22; well patronized. An American Hobo 23; satisfactory to large audiences. Her Fatal Sin 25; failed to appear. Si Plunkard 30. A Thoroughbred Tramp Feb. 1. The Minister's Daughter 2. Shore Acres 6. Johnstown Flood 8. Down and Up 10.——ITEM: Ernest Gamble Concert co. rendered excellent programme to large and delighted audience at Conservatory Auditorium 23.

FORT WAYNE.—MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): Packard City Band (local) Jan. 17; delighted good house. Elks' Minstrels (local) 18, 19; packed houses. Funny Mr. Dooley 20; good house and performance. Foxy Grandpa 21; good house; pleased. The Burgomaster 22; big house; co. fair. When Reuben Comes to Town 23; two fair houses; pleased. Quinlan and Wall's Minstrels 25. Side Tracked 27. Four Cohans 28. Marie Cahill 29. Mrs. Fiske in Mary of Magdala 30. The Chaperons 1. Paula Edwardes in Winsome Winnie 2. A Thoroughbred Tramp 3. Grace Van Studdiford in The Red Feather 4. Mrs. Leslie Carter 5. Charles Richman in Captain Barrington 6.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): An American Hobo Jan. 20 to good business. From Poverty to Riches 27. Josselyn's Congress of Nations 28. Elwood Glee Club (local) 30. The Silver Slipper 1. Si Plunkard 4. Trinity Chimes 6. The Iron Mask 11. For Hearth and Home 15. Near the Throne 17. Arizona 18. Rebecca Warren in Tess of D'Urbervilles 20. On Circus Day 23. Under Southern Skies 27. Johnstown Flood March 1. Trinity Chimes 5. Over Niagara Falls 7. Cleveland Minstrels 12. For Her Children's Sake 14.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): Four Cohans Jan. 20 pleased good house. More Than Queen 23 drew poor house; co. deserved better. Ben Hur 25-30; large houses. Frank James 3. Howard-Dorset co. 8. Clara Bloodgood 11. William H. Crane 15. Quinlan and Wall's Minstrels 16. When Knighthood Was in Flower 18.——PEOPLE'S (Pedley and Burch, mgrs.): Zazell and Vernon co. 10-17 drew good houses; co. excellent. The Tenderfoot 24; packed house. A Bunch of Keys 31. The Silver Slipper 7.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Daniel Sully in The Chief Justice Jan. 19 drew best house he has had here; pleased, as usual. When Reuben Comes to Town 22; fair house; co., with few exceptions, weak. James K. Hackett in The Crown Prince 26.——AUDITORIUM (Harry G. Sommers, mgr.): A Japanese Nightingale 23 to capacity; excellent production; pleased. The Silver Slipper 27. Wilton Lackaye in The Pit 29.

TERRE HAUTE.—THE GRAND (Theodore W. Barhydt, Jr., mgr.): The Burgomaster Jan. 18, 19 pleased fair houses; good co. Sweet Clover 20 pleased fair house. Watson's Orientals 21; crowded house. Irish Pawnbrokers 22, 23; good business pleased. The Lily and the Prince 25. Watson's Orientals (return) 26. Just Struck Town 27. High School Commencement (local) 28. Zazell and Vernon's Comedians 29, 30. Ben Hur 1-6.

RICHMOND. — GENNETT THEATRE (O. G. Murray, mgr.): The Minister's Daughters Jan. 21; fair co.; poor business. 'Way Down East 23, matinee and night; good co. to S. R. O. On the Frontier 25 canceled. Charles Dalton in A Gentleman of France 26. Si Plunkard 27. Homespun Hearts 30. Paula Edwardes in Winsome Winnie 1. Silver Slipper 3. An American Hobo 6. Alice Spice 9.——PHILLIPS OPERA HOUSE (O. G. Murray, mgr.): Dark.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, mgr.): Just Struck Town Jan. 20; good business. A Jolly Man's Troubles 21 canceled. For Hearth and Home 27 canceled. The Hottest Coon in Dixie 25; fair business. Zazel-Vernon Comedians 27. Elks' Minstrels 1, 2.

ANGOLA.—CROXTON OPERA HOUSE (P. A. Croxton, mgr.): May Parker's Pickaninnies Jan. 21; good co. and business. Heckman Brothers' Down and Up 3. Fred Emerson Brooks, lecture, 8. Elmer Buffham in The Merchant of Venice 13. Frank Dixon, lecture, 20.

WASHINGTON. — SPINK'S OPERA HOUSE (Frank Green, mgr.): Watson's Oriental Burlesque co. Jan. 19; good house; bad co. More Than Queen; good performance; poor business. Just Struck Town; fair co. and business. The Lily and the Prince 26. A Bunch of Keys 30. 'Way Down East 1.

MADISON.—GRAND OPERA HOUSE (Graham and Schirck, mgrs.): Wills Comedy co. Jan. 21-23; good co. and fair business. Plays: Sweet Sixteen, Two Old Cronies, and In Atlantic City. Brady's 'Way Down East 28. John Griffith 17. Johnstown Flood 22. A Handsome Cabman 24.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, prop.): In Convict Stripes Jan. 20; fair house. Dr. Edward Burton McDowell (lecture) 25; big house.——ITEM: Manager Boyer reports a number of dates canceled and prospects for dark house two or three weeks.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, mgr.): Martin's U. T. C. Jan. 23, matinee and night; good business and co. Foxy Grandpa 26; good satisfaction to big business. Lazell and Vernon 8, 9. A Thoroughbred Tramp 11. For Hearth and Home 12. Earl of Pawtucket 13.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, mgr.): The Irish Pawnbrokers Jan. 20; large audience; performance fair. Why Women Sin 23; crowded house; excellent performance. 'Way Down East 27. Man to Man 3. Slayton Jubilee Singers 10.

FRANKFORT. BLINN THEATRE (E. Langebrake, mgr.): This new theatre, erected by a stock co. at a cost of over $40,000, was formally opened by The Prince of Pilsen Jan. 22; music and singing pleased large house. Arizona 8. Isabel Irving 10.

VINCENNES.—M'JIMSEY'S THEATRE (Frank Green, mgr.): More Than Queen 22; drew fair house; co. good. Ten Nights In a Barroom 23; good house; co. poor. The [illegible] Way Down East 30. Hoeffler [illegible]

LA PORTE. [illegible] (W. J. Hall, mgr.): [illegible] house. Shore Acres 21; [illegible] John Griffith Feb. 1 [illegible] Christmas 2. The Setting Sun [illegible]

WABASH.—HARTER [illegible] M. Harter, mgr.): The [illegible] cellent attraction; good [illegible] performance; big [illegible] Wall's Minstrels 19.

PLYMOUTH.—CENCENAU [illegible] C. Corbin, mgr.): When [illegible] canceled. The Girl from [illegible] cellent co. and play. [illegible] Griffith in Macbeth 2.

HAMMOND.—TOWLE [illegible] Wingfield, mgr.): Adelaide [illegible] rose Jan. 24; excellent co.; fair to [illegible] 31. Happy Hooligan 7. Holy City 14. Irish Chimes 21. The Gambler's Daughter 28.

HUNTINGTON.—OPERA HOUSE (Edward Harter, mgr.): Colonial Motion Pictures Jan. 22 pleased fair house. Martin's U. T. C. 26; large business and good satisfaction.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, mgr.): A Bunch of Keys Jan. 18; fair business. The Prince of Pilsen 19; delighted good audience. 'Way Down East 20; fair house.

PORTLAND.—AUDITORIUM (Andrew and Littell, mgrs.): An American Hobo Jan. 21; good performance to fair house. When His Wife's Away 4. Down and Up 8.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): The Irish Pawnbrokers Jan. 25; good house; pleased. John Griffith 30. Mr. Jolly of Joliet 29.

FRANKLIN.—OPERA HOUSE (I. Zeppenfeld, mgr.): A Woman's Honor (local) Jan. 20. A. W. Hawks, lecture, 22. Peck's Bad Boy 26. Minstrels (local) 28. 'Way Down East 4. Si Plunkard 10.

LAFAYETTE.—GRAND OPERA HOUSE (Max Born, mgr.): The Burgomaster Jan. 23 pleased two good houses. An American Hobo 28. The Tenderfoot 29. The Silver Slipper 30.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): An American Hobo Jan. 25; poor house; fair satisfaction.

INDIAN TERRITORY.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (E. W. Chadwell, mgr.): The Game Keeper Jan. 21; good co. to small house. A Millionaire Tramp 1. Leroy Stock co. 4-6. Irving-French co. 8-10.

ARDMORE.—ROBINSON OPERA HOUSE (J. F. Robinson, mgr.): A True Kentuckian Jan. 18; fair business. David Harum 21; good business; pleased.

LEHIGH.—BIJOU THEATRE (Boone Williams, mgr.): Old Maids' Convention (local) Jan. 27. On Circus Day 28. May Stewart co. 29.

CADDO.—NEW OPERA HOUSE (Amos K. Bass, mgr.): May Stewart Jan. 27. Circus Day 29.

IOWA.

IOWA FALLS. — METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Charles B. Hanford in Richard III. 23; fair business; one of best attractions in history of house. Over Niagara Falls 30. The Prince of Pilsen 5.——ITEMS: Manager F. Lawrence Walker and Mr. Frederick Forrester of the Charles B. Hanford co. were the guests at the home of the writer 24.—Mayor Ellis D. Robb, the well-known dramatic correspondent of Eldora, attended the Richard III performance here 23, and was the guest at the home of F. E. Foster while in the city.—Two hundred thespians were driven out of the Grand Pacific Hotel by fire early the morning 20.
FRANK E. FOSTER.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Sultan of Sulu 22; excellent performance to capacity. North Brothers Comedy co. 25-30. Plays: The Little Princess, The Girl In White, In Greater New York, Driven from Home, The Struggle for Gold; good houses. The Cavaliers 3. Prince of Pilsen 4. Charles Dalton in The Gentleman from France 5. Blanche Walsh in Resurrection 6; canceled. William Owens 8. Over Niagara Falls 10. The Pride of Jennico 11; canceled. Sidetracked 12. Silver Slipper 13. Mrs. Fiske 16. The Billionaire 18. Walker Whiteside 23. The Bonnie Brier Bush 25.——COATES OPERA HOUSE (Frank W. Coates, mgr.): Dark.——STOUT AUDITORIUM (Y. M. C. A., mgrs.): Dark.——ITEM: Electric lights are to take the place of gas at the Grand.

DES MOINES.—FOSTER OPERA HOUSE (Foster Amusement Co., mgrs.): Eight Bells Jan. 21, 22; unsatisfactory performance and small audience. Lulu Glaser in Dolly Varden 23; excellent co. and production to capacity. Anna Eva Fay 25-30 pleased large house opening night. York State Folks 1, 2. Charles Dalton in A Gentleman from France 6.——GRAND OPERA HOUSE (Foster Amusement Co., mgrs.): The Two Sisters 21-23; satisfactory co. and good business. Royal Lilliputians 28-30. Pickings from Puck 1-3. Punkin Huskers 4-6.——MIRROR THEATRE (J. S. Connolly, mgr.): A Montana Outlaw 25-27; S. R. O.; excellent co. and good production. Hagenbeck's Animal Show 1-3.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): North Brothers' Comedians Jan. 18-23; good business; co. above average. Plays: Hand of Man, Utah, The Little Princess, A Mountain Waif, Greater New York, Struggle for Gold, and Driven from Home. The German Lilliputian co. 26. Adelaide Thurston in Polly Primrose 27. The Two Sisters 29. Sam Jack's

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large house; delighted audience. Over Niagara Falls 6.

CHEROKEE.—GRAND OPERA HOUSE (M. E. Robertson, mgr.): Si Haskins Jan. 15; good business. Weary Willie Walker 18; satisfied good business. General Sweeney (lecture) 21; full house. Culligan's Minstrels 22 failed to appear. Columbus Stock co. 28-30. Trixy Vaudeville co. 1.

MUSCATINE.—GRAND OPERA HOUSE (Frank Hurst, mgr.): A Devil's Lane Jan. 22; good business; pleased. Barlow's Minstrels 26; good performance and business. Hearts of Oak 29. A Run on the Bank 1. The Prince of Pilsen 2. The Little Christian 3. Charles W. Hanford 4.

ALGONA.—CALL OPERA HOUSE (C. C. Call, mgr.): Charles B. Hanford in The Taming of the Shrew Jan. 20; fair house; best attraction of season. The Burglar 25; small house; fair attraction. Sanford Dodge 9.

ALBIA.—KING'S OPERA HOUSE (Payton and Swearenger, mgrs.): Royal Slave Jan. 15 pleased good house. Hans Hanson 18; fine show; good business. New Jersey Folks 28. Other People's Money 2. David Harum 6.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): A Messenger Boy Jan. 18; light business. The Two Sisters 19; poor business. A Devil's Lane 21; light business. Barlow's Minstrels 29.

FAIRFIELD.—GRAND OPERA HOUSE (Payton and Swearengen, mgrs.): Hans Hansen Jan. 20; large house; entire satisfaction. Old Arkansaw 5. A Montana Outlaw 11. Looking for a Wife 12.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, mgr.): King Perkins co. in Old Farmer Hopkins Jan. 26; attraction good; pleased good house.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall Prince, mgr.): The Burglar Jan. 20; good co.; pleased. Sanford Dodge 28. A Romance of Coon Hollow 1.

SPENCER.—GRAND OPERA HOUSE (Ben O. Topper, mgr.): Over Niagara Falls Jan. 27. Farmers' Institute 28-30. A Royal Slave 4.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Beall, mgr.): Boy Wanted Jan. 22 canceled. Weary Willie Walker 24; good business; intense cold weather. York State Folks 26. Trip to Chinatown 31.

MISSOURI VALLEY.—NEW THEATRE (Will Smith, mgr.): Temple Quartette Jan. 22 to packed house; gave satisfaction. Was She to Blame 26.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, mgr.): Two Sisters Jan. 25 to deservedly small house. Charles B. Hanford in The Taming of the Shrew 3.

KANSAS.

CHANUTE.—WILLIAMS' THEATRE (G. W. Williams, mgr.): Harry Beresford in The Professor's Love Story 20; good house; excellent co. At the Old Cross Roads 23; good co.; pleased capacity. National Stock co. 25-27; fair co. Almond Barrett Opera co. 29. Katzenjammer Kids 2. Nashville Students 4. Victor Lee 6. Quincy Adams Sawyer 8. Our Goblins 10. Valley Forge 12. Pickings from Puck 14.——HETRICK THEATRE (Johnson, mgr.): Mobile Minstrels 20; fair house. Uncle Josh Spruceby 26. Morey Stock co. 1-6.

IOLA.—GRAND OPERA HOUSE (C. H. Wheaton, mgr.): Merchant of Venice Jan. 20 pleased crowded house. The Professor's Love Story 21; fine co.; large house. Uncle Josh Spruceby 22; good co. and house. In a Woman's Power 25. David Harum 27. Queen Tintjania (local) 28, 29. Morey Stock co. 8-10. At the Races 13. Yon Yonson 14.——A. O. U. W. OPERA HOUSE (T. T. Anderson, mgr.): Marie Dale 22 pleased fair house.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): Convict's Daughter Jan. 19; fair co.; poor business. Katzenjammer Kids 20; fair performance and business. At the Old Cross Roads 21; good co.; business fair. Pickings from Puck 22; good co.; light house. Harry Beresford 23; excellent co.; business poor. His Nibs the Baron 10. Our Goblins 13.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Morris Cunningham, mgr.): At Valley Forge Jan. 20; fair business; cold weather. Sam T. Jack's Burlesquers 21; excellent business; pleased. The Convict's Daughter 24; pleased; good house. A Homespun Heart 26; proved a disappointment to small house. King of Detectives 3.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): At Valley Forge Jan. 18; fair co. to light business. Harry Beresford 19; good co. and house. Pickings from Puck 20; good co.; light house. When Reuben Comes to Town 21; canceled. Quincy Adams Sawyer 25; excellent co. and good house. Alman Barrett Opera co. 26.

PITTSBURG.—OPERA HOUSE (W. W. Bell, mgr.): In a Woman's Power Jan. 18; poor house; fair co. Grau Opera co. 19; large house very well pleased. Katzenjammer Kids 23; fair house and co. The Game Keeper 25. Uncle Josh 28. David Harum 29. Nashville Students 30. Where is Cobb 6. Wizard of Oz 9. The Pay Train 13.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, mgr.): Katzenjammer Kids Jan. 18; good co. and house. Uncle Josh Spruceby 21; fair performance and house. The Professor's Love Story 22; good performance; poor business. Peck's Bad Boy 23; good business; performance fair.

INDEPENDENCE.—AUDITORIUM (B. B. Blosier, mgr.): The Game Keeper Jan. 20; S. R. O.; excellent performance. Uncle Josh Spruceby 29. Quincy Adams Sawyer 4. National Stock co. 8-10. A Millionaire Tramp 11. Barlow Brothers' Minstrels 18. Morey Stock co. 22-27.

SALINA.—OPERA HOUSE (W. P. Pierce, mgr.): Juvenal's Funmakers Jan. 20; canceled. Quincy Adams Sawyer 21; delighted full house. Peck's Bad Boy 26. Merchant of Venice 28. Nashville Students 13. His Nibs the Baron 16.

NEWTON.—NEW RAGSDALE OPERA HOUSE (Grant Johnston, mgr.): Convict's Daughter Jan. 21; good show to fair house. Merchant of Venice 23; fine performance to small house. Peck's Bad Boy 28. Quincy Adams Sawyer 1.

M'PHERSON.—OPERA HOUSE (C. W. Bachelor, mgr.): Juvenal's Fun Makers Jan. 18; fair satisfaction to small house. Peck's Bad Boy 27. Quincy Adams Sawyer 29. Ben Hur 2. Nashville Students 15. A Millionaire Tramp 19.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): Katzenjammer Kids Jan. 19; fair co. and business. A Convict's Daughter 20; fair co.; poor business. Pickings from Puck 21; good co. and business.

WINFIELD.—GRAND OPERA HOUSE (Ed R. Byers, mgr.): At the Old Cross Roads Jan. 22; fair house; good satisfaction. David Harum 25. The Game Keeper 27. Peck's Bad Boy 1. Quincy Adams Sawyer 2. Columbia Opera co. 6.

WELLINGTON.—WOOD'S OPERA HOUSE (M. H. Kirk, mgr.): The Convict's Daughter Jan. 18 pleased fair house. A Millionaire Tramp 10.——AUDITORIUM (T. W. Butcher, mgr.): Schumann Concert co. 23; large audience; fair satisfaction.

OTTAWA.—THE ROHRBAUGH THEATRE (S. R. Hubbard, mgr.): York State Folks Jan. 21; fine performance to good business. Quincy Adams Sawyer 26. Alman Barrett Opera co. 27.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, mgr.): York State Folks Jan. 20; excellent co.; fair business; very bad night. David Harum 2.

HOLTON.—KING'S OPERA HOUSE (Clyde King, mgr.): Wards and Wade Minstrels Jan. 22; S. R. O.; good performance. Breckenridge Stock co. 1-6. Uncle Josh Spruceby 11.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, mgr.): A Millionaire Tramp Jan. 22; good performances to fair business. Wade's Minstrels 30.

KENTUCKY.

PADUCAH.—THE KENTUCKY (James E. English, mgr.): Jeffersons in The Rivals Jan. 18; delighted large business. Quincy Adams Sawyer 20; pleased fair business. The Cavalier 22; fair performance and business. Howard-Dorsett co. opened 25-30 to good business in Roanoke. Miss Bob White 2. Tim Murphy 3. Hoosier Girl 6. The Minister's Son 16. When Knighthood Was In Flower 17. A Run on the Bank 19. The Chaperons 20.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, mgrs.): Howard-Dorset co. Jan. 18-23; good co. and business. Plays: Winning Hand, Eagle's Nest, Grit, the Newsboy, The Man from Mexico, Rosalind, Roanoke, and My Lady Nell. The Four Cohans 25; good business; performance excellent. A Bunch of Keys 2. Quinlan and Wall's Minstrels 16. The Chaperons 18. When Knighthood Was in Flower 19.

HENDERSON.—OPERA HOUSE (Lee Oberdorfer, mgr.): Powell (magician) Jan. 25; pleasing performance to small audience. Across the Desert 3. Weber and Fields' Pousse Cafe 9. Howard-Dorset Stock co. 15-17.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.; J. L. Hamilton, bus. mgr.): Wills Musical Comedy co. Jan. 25-27 in Sweet Sixteen, Two Old Cronies, and At Atlantic City; good, co.; fair business.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (R. H. Holland, mgr.): Al. W. Freeman in Sweethearts Jan. 22; good house; poor performance. Hoyt's Comedy co. 2. Pousse Cafe 6. Hoosier Girl 12. Minister's Son 17. Old Melody 25.

FRANKFORT.—CAPITAL THEATRE (D. J. McNamara, mgr.): The Storks Jan. 18; one of largest and most cultured audiences of season; splendid co.; excellent performance. Clay Clement 25. The Silver Slipper 6. Elks' Minstrels 21.

RICHMOND.—I. O. O. F. GRAND OPERA HOUSE (Juett and Baxter, mgrs.): Clay Clement in The New Dominion Jan. 27.——OPERA HOUSE (D. C. and E. S. Wiggins, props.): Dark 25-30.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, mgr.): Barlow and Wilson Jan. 26; fair house and co. Dunbar Hand Bell Ringers 1. West's Minstrels 6.

ASHLAND.—THEATRE (Joseph R. Gallick, mgr.): Wills Comedy co. Jan. 28, 30. Human Hearts 3. Stetson's U. T. C. 17.

LOUISIANA.

BATON ROUGE.—ELKS' THEATRE (H. R. Stroube, mgr.): Roselle Knott in When Knighthood Was in Flower Jan. 19 to capacity; delighted. Faust's Minstrels 20; full house; splendid performance. Helen Grantley in In the Palace of the King 22 to capacity; very poor co. Roman Stadium dog and pony show and vaudeville 21 to two capacity houses. A Life's Mistake 23; good business. Indiana Romance 30. Little Homestead 1. Reaping the Harvest 2. King Dodo 8. In Louisiana 13. Maloney's Wedding 16.

THIBODAUX.—OPERA HOUSE (H. L. Gibbs, mgr.): McDonald Stock co. opened Jan. 17-23 with Little Trixy; fair co. and business, at popular prices. Plays: Broken Hearts, Down on the Farm, Ranch King, My Old Kentucky Partner, and Dixie Land. Faust's Minstrels 23; good business; performance above the average. The Little Homestead 28. Hubert Labadie in Louisiana 9. Maloney's Wedding 14. A Little Outcast 25.

SHREVEPORT.—GRAND OPERA HOUSE (Ehrlich Brothers, mgrs.): Man to Man Jan. 19; fine house and performance. King Dodo 20; excellent performance to S. R. O. A Hot Old Time 24; fair house and co. Haverly's Minstrels 25. The Parish Priest 26. The Rivals 27. The Grau Opera co. 31. Rose Coghlan 1. The Storks 2. Spotless Town 3. The Power Behind the Throne 6. Alphonse and Gaston 7. When Knighthood Was in Flower 8. The Taylor Stock co. 11-13.

PLAQUEMINE.—HOPE OPERA HOUSE (Thomas J. Hebert, mgr.): Faust's Minstrels Jan. 21; S. R. O.; good co. A Life's Mistake 22; poor house; co. excellent. Great Roman Stadium 26; fair business and co. Reaping the Harvest 1. In Louisiana 12. Maloney's Wedding 15.

FRANKLIN.—AUDITORIUM (Abel and Borah, mgrs.): The Little Homestead 22; pleased big house. Faust 24; canceled. Faust's Minstrels 26; canceled. A Life's Mistake 28.

MORGAN CITY.—EVANGELINE THEATRE (S. Loeb, mgr.): Little Homestead Jan. 24; good co. and business. Faust's Minstrels 25; splendid co.; good house.

MONROE.—SUGAR'S THEATRE (I. Sugar, mgr.): In Louisiana Jan. 25; fair business; good performance; by request, return date 25. The Storks 30; good sale at advanced prices.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Herbert Kelcey and Effie Shannon in Sherlock Holmes Jan. 18 to good house; attraction excellent. E. V. Phelan Stock 19-23. Plays: Led Astray, The Planter's Wife, The Still Alarm, Streets of New York, The Road to Ruin, and The Power of the Cross to capacity; co. good. U. T. C. 25, 26; co. and attendance good. A Runaway Wife 27; well received by fair attendance. Girls Will Be Girls 29, 30; big business; co. excellent. De Wolf Hopper 1, 2. Whitewashing Julia 3.——CITY HALL (George H. Libby, mgr.): Wagner's Parsifal 18.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): The Fenburg Stock co. closed Jan. 18-23 to packed house. Plays: The Man of Mystery, Beware of the Men, Tracy, the Bandit, A Woman's Honor, and A Young Heiress; highly pleased audiences; co. and performances first class. John L. Sullivan Vaudeville co. 4. Dunbar (magician) 5, 6. Archie Boyd in Joshua Whitcomb 9. Charles Hawtrey 17.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): Martin's U. T. C. Jan. 22; small, but well-pleased audience; good co. and performance. Missouri Girl 26; pleased fair house; fine performance. Edison Moving Pictures 4.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): The Missouri Girl Jan. 23; large and well pleased audience; good co. Dark 25-30.

LEWISTON.—EMPIRE THEATRE (James O'Brien, res. mgr.): Fenburg Stock co. Jan. 25-30. Girls Will Be Girls 2.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Eastern Military Minstrels Jan. 29.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, mgrs.): Murray and Mackey Stock co. Jan. 18-23 closed to successful business. Plays: A Fatal Marriage, Resurrection, Dublin Bay, and A Desperate Game; pleasing co. A Daring Woman 25 failed to please two large audiences. Florodora 27; fine business; excellent performance and co. The Working Girl's Wrongs 29. Miss Bob White 30. A Break for Liberty 2. Victor Hurbet 3 canceled. Indian Maids 4. Ward and Vokes 6. Field's Minstrels 8.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, mgr.): Hi Henry's Minstrels Jan. 20; good performance; S. R. O. Bennett-Moulton co. 25-30 opened in A Daughter of the People to large audience. Other plays: Outcasts of Society, Shipwrecked, London Bank Robbery, Bell of Virginia, The Working Girl; good co. Howe's Moving Pictures 2. A Trip to the Races 3. Alice Carey Concert co. 5. Operatic Society (local) 10, 11. Humpty Dumpty 12.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollebaugh, mgr.): Hi Henry's Minstrels Jan. 22; fair performance and business. Prince of Pilsen 25; excellent performance; good business. J. E. Toole 30. Florodora 1. Fast Mail 3. Zig Zag Alley 6. Arizona 8. Jefferson de Angelis 9. Guy Brothers Minstrels 10. Texas Steer 12.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, mgr.): Hi Henry 21 S. R. O.; co. first-class; pleased. A Foxy Tramp 28; failed to appear. Young Tobe Hoxie Feb. 8.

MASSACHUSETTS.

PITTSFIELD.—COLONIAL THEATRE (James P. Sullivan, mgr.): Symphony Concert (local) 21; large house. Lover's Lane 23; pleased large audience. Corse Payton's Stock co. 25-30; opened at S. R. O. Plays: Harbor Lights, Rosedale, Duchess Du Barry, In Illinois, Robert Emmet, The Trail of Sin, The Wall Street Merchant, Davy Crockett, The Sultan's Daughter, Mrs. Ballington Booth 31. The Country Girl Feb. 1. Clara Turner Stock co. 2-6. Martin's U. T. C. 9. Girls Will Be Girls 13. Sky Farm 17. Symphony Concert 23. Robert Emmet 24. Jerry McCauley's Stock co. 29-March 5. Maude Adams 7.

WORCESTER.—THEATRE (W. A. Drowne, res. mgr.): Rogers Brothers in London 25; packed house; satisfactory performance. Joshua Whitcomb 30. Way Down East Feb. 1-3. A Country Girl 4. Fay Davis in Whitewashing Julia 5. Mary Manning 6.——FRANKLIN SQUARE THEATRE (J. H. Murphy, res. mgr.): After Midnight 25-30; co. and business satisfactory. Good Old Summer Time Feb. 1-6.——ITEM: Weber and Fields last week signed contract with management of Franklin Square, guaranteeing their appearance one night and matinee for ten years, beginning this season.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Kelcey and Shannon in Sherlock Holmes Jan. 21; fine performance; large house. A Runaway Wife 22; small house. Girls Will Be Girls 23; pleased; packed house. Roe Stock co. 25-30; fair business; good co. Plays: The Fatal Marriage, The Day of Judgment, Two Orphans, Dr. Jekyll and Mr. Hyde, The Scout's Revenge, Jesse James, The Indian, Dora Thorne, Resurrection, John L. Sullivan co. 1. Whitewashing Julia 2. Way Down East 6. De Wolf Hopper 11.

HAVERHILL.—ACADEMY OF MUSIC (Wallace and Gilmore, lessees; J. A. Sayre, mgr.): Human Hearts Jan. 21; fair house; good co. Archie Boyd in Joshua Whitcomb 22; good house and play. A Runaway Wife 23; good house. Marion Francis co. opened 25-30 with Princess of Patches to capacity; business continuing good all week. Other plays: The Power of Wealth, Tennessee's Pardner, The Burglar and the Waif, The Texas Girl, The Price of Shame, Little Miss Military, and East Lynne. Sacred Concert 31. May Fiske co. 1-6.

BROCKTON.—CITY THEATRE (W. R. Cross, mgr.): Katherine Rober Jan. 18-23; good business. Plays: A Soldier of the Empire, The Chemnecan Case, Sapho, Will She Divorce Him, The Belle of Muskell River, Hamlet, Cinderella, and Roxana's Claim. Al. Leach and the Three Rosebuds 21; large and pleased audience. Saville Council K. of C. (local) in The Prince of Bohemia 25, 26; good performances; full houses. Fay Davis in Whitewashing Julia 27; good co.; business light. Carroll Stock co. 1-6. Algonquin Club (local) in Prince Kosmos 17-19.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Corse Payton's Stock co. Jan. 25-30; performances good; big business. Plays: The Lost Paradise, Drifted Apart, The Two Colonels, The Child Stealer, The Irish Corporal, The Long Strike, Denise, Thelma, An American King, Woman's Temptation, and Over the Hills to the Poor House. Ralbi Charles Theischer in Democracy 31. Prince Roman 1-6. Oxford Club (local) 8, 9. Garside, Condit and Mack 10-13. Katherine Rober 15-20.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): Garside, Condit and Mack Stock co. 25-30, except 29; fair business. Plays: Forgiven, A Courier to the Czar, Resurrection, A Sleeping City, The Minister, A Case of Identity, Jessie James, A Race for a Wife, Deadwood Dick. Fay Davis in Whitewashing Julia 29. Harcourt Comedy co. Feb. 1-6.——ACADEMY OF MUSIC (R. F. Murphy, mgr.): Dark.

NORTH ADAMS.—RICHMOND THEATRE (W. P. Meade, mgr.): Fred Wright co. 21-23; fair business and performances. If Women Were Men 30.——EMPIRE THEATRE (James P. Sullivan, mgr.): Clara Turner co. 25-31. Plays: The Sapphire, Madame Du Barrie, Midnight in Chinatown, Why Men Tempt Women, The Tide of Life, Queen of the Arena, My Brother's Sister, A Soldier in Petticoats, A Little Vagrant, The Prince of Sin, Miss Sherlock Holmes.

NEW BEDFORD.—THEATRE (William B. Cress, mgr.): Dot Karroll co. Jan. 25, 27-30. Plays: A Night in Chinatown, The Real Lord Lennox, My Lady Nell, Resurrection, Nevada, The Devil's Mine, The Kidnappers, The Lion and the Mouse, The Judge's Daughter, and Cinderella; fair business. The Whitewashing of Julia 26; small audience. E. V. Phelan Stock co. 1-6.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Gillilan, mgr.): Clara Turner co. 18-23; good co. and business. Maude Adams 28. Uncle Josh Spruceby 2. The Country Girl 3. Mary Mannering 4. Daniel R. Ryan 8-13. Sky Farm 19.

WEBSTER.—MUSIC HALL (Charles H. Whitney, res. mgr.): Human Hearts to satisfactory business Jan. 25; both play and co. pleased. Oxenham's Moving Pictures 29. Sky Farm 2.

GREENFIELD.—OPERA HOUSE (Lawler Brothers, mgrs.): The Nativity (local) Jan. 26; S. R. O. Stetson's U. T. C. 30. Uncle Joseph Spruceby 5. The Village Postmaster 6.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, mgr.): Hadley's Moving Pictures Jan. 31.

MICHIGAN.

GRAND RAPIDS.—POWERS (W. T. Ledeboer, mgr.): Quinlan and Wall's Minstrels 23, 24; fair business; satisfactory performance. Marie Cahill in Nancy Brown 27; packed house; every one delighted. Wilton Lackaye 30.——MAJESTIC (L. Delemarter, mgr.): Charles Richman in Captain Barrington 20; co. and play excellent; business big. The Pride of Jennico 22, 23; fair co. and business. Shadows of a Great City 24-26; well received. Mrs. Fiske 28. When Reuben Comes to Town 29, 30.——GRAND (O. Stair, mgr.): The Factory Girl 21-23; good business. Lighthouse by the Sea 24-26; fair business. The Pride of Jennico 28-30.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, mgr.): Charles Richman in Captain Barrington Jan. 21; delighted good audience; excellent co. Quinlan and Wall's Minstrels 22; S. R. O.; great success; this city to be headquarters for co. hereafter. Mrs. Fiske 29. The Irish Pawnbrokers 30. Isle of Spice 1. Winsome Winnie 3. Shore Acres 4. The Night Before Christmas 5. Mrs. Carter in Madame Du Barry 6.——ITEM: Mgr. Bush has received word from Ann Arbor that a party from that city are coming to attend Mrs. Fiske's play 29.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, mgr.): Quinlan and Wall's Minstrels Jan. 19; fair business. Mrs. Fiske 26; one of largest and most enthusiastic houses of season; excellent co. Not Guilty 28.——JEFFERS THEATRE (T. D. Bamford and Sam Marks, mgrs.): Kennedy Players 18-24. Plays: Midnight Express, Sapho, Two Jolly Tramps, Woman Against Woman, The Octoroon, A Man of Nerve, A Counterfeit Gang, The Waifs of New York; good co. Vaudeville 25-31.

ST. JOHNS.—THE ALLISON (O. L. Elsler, mgr.): Johnstown Flood Jan. 14 pleased good house. Innocent Maids 15 satisfied fair house. Elias Day 18; large and appreciative audience. Sweet Vaudeville co. 20 failed to please. Alma Sterling in A Daughter's Devotion 21 canceled. Beggar Prince Opera co. 28. Northfield Bank Robbery 3. Flaming Arrow 4. The Old Plantation 8. Merchant of Venice 10.——ITEM: Plans are now being drawn for a modern ground floor theatre to be erected here this year.

BAY CITY.—WASHINGTON THEATRE (W. J. Daunt, mgr.): Rose Shay Grand Opera co. in Il Trovatore Jan. 22; favorably received by fair house. A Thoroughbred Tramp 23; good business. James Kennedy co. presented A True Irish Gentleman 25 to good-sized audience. Marie Cahill in Nancy Brown 26 to very large and highly pleased audience. Mrs. Fiske 27. Kennedy co. 28-30. Not Guilty 29.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, mgr.): Quinlan and Wall's Minstrels Jan. 21; pleased good house. Kennedy Players 25-30; excellent performances and large houses. Marks Brothers Dramatic co. 1-4. Isle of Spice 5.——EDISON THEATRE (B. J. McCormick, mgr.): Rucker's Wonder co. 25-6; pleasing packed houses. Thomas Jefferson in Rip Van Winkle 8.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): Walker Whiteside in We Are King Jan. 20; good co. and business. Daniel Sully in The Old Mill Stream 25. Sag Harbor 26 canceled. Rose Cecilia Shay English Grand Opera co. in The Bohemian Girl 29. Ben Hendricks in Erik of Sweden 30. Adelaide Thurston in Polly Primrose 13. Prince of Pilsen 20.

MANISTEE.—RAMSDELL THEATRE (Charles M. Southwell, mgr.): The Old Plantation, matinee and night, Jan. 16; good performance and business. When the Bell Tolls 18; good performance; fair business. Rose Cecilia Shay Opera co. in Carman 25; large house. Santiago (local) 28. Irish Pawnbrokers 1. Hortense Neilsen in Peg Woffington 3. Holty Tolty 10.

JACKSON.—ATHENAEUM (H. F. Porter, mgr.): Marie Cahill in Nancy Brown Jan. 20 delighted large audience. To Die at Down 21; light business. Charles Richmond in Captain Barrington 22; good satisfaction; small house. James K. Hackett in The Crown Prince 25 pleased fair house. Not Guilty 27. When Reuben Comes to Town 28. A Thoroughbred Tramp 30.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Hunt Stock co. Jan. 18-23; fair co. and business. Plays: A Little Sinner, Cast Adrift, King's Evidence, East Lynne, Monte Cristo, Farmer's Daughter, Sidetracked 28. Things of the Morrow (local) 29.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, mgr.): Rose Cecilia Shay Opera co. 26; good house; pleased. Hortense Neilsen 4. Kennedy Players 22-27.——CITY OPERA HOUSE (William Murrell, mgr.): Clement Comedy co. 26, 27.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): The Factory Girl Jan. 19 pleased large audience. Rose Cecilia Shay Opera co. 21; small house; poor support. Younger Brothers 1. Rip Van Winkle 4. Irish Pawnbrokers 5. Myrkle-Harder co. 8-13.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): Johnstown Flood Jan. 19 failed to appear. The Punkin Husker 28. Down and Up 2. The Night Before Christmas 4. Ridgeway Concert co. 5.

ANN ARBOR.—ATHENS THEATRE (Dean M. Seabolt, mgr.): A Thoroughbred Tramp Jan. 20; pleased good house. Mrs. Fiske 25; enthusiastically received by large audience. German Theatre Stock co. in Old Heidelburg 29.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.): Daniel Sully in The Old Mill Stream Jan. 27; good co.; fair business. Rose Cecilia Shay Opera co. 1. Adelaide Thurston in Polly Primrose 12. The Man from Sweden 13.

MUSKEGON.—THE GRAND (Ray N. McGraft, mgr.): Holden Brothers Jan. 24-26. Plays: Nobody's Claim, Barrel of Money, and Over the Sea; pleased light business. Irish Pawnbrokers 31. Night Before Christmas 6.

BENTON HARBOR.—BELL OPERA HOUSE (Fred Felton, mgr.): Elks Minstrels Jan. 22, 23; pleased good houses. Punkin Husker 26; pleased fair house. Irish Pawnbrokers 29. Sidetracked 30. Oriental Burlesquers 3.

YPSILANTI.—OPERA HOUSE (F. E. Case, mgr.): A Thoroughbred Tramp Jan. 25; satisfied big house. Alma Sterling 5. Peruchi Beledini 8. Red River 15. Village Grocer 20. Down East Folks 26.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): Holden Comedy co. Jan. 21-23. Plays: Nobody's Claim, A Barrel of Money, Over the Sea; fair houses; good satisfaction.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): Hortense Neilson in Hedda Gabler Feb. 5.

HANCOCK.—KERREDGE THEATRE (Ray Kerredge, mgr.): Dark Jan. 21-26. By the Old Mill Stream 27.

FLINT.—STONE'S OPERA HOUSE (Albert C. Pegg, mgr.): Not Guilty Jan. 21; pleased fair house. Break for Liberty 28. Irish Pawnbrokers 1.

TECUMSEH.—NEW BRADLEY (J. J. Orr, local mgr.): Over Niagara Falls Feb. 10. The Beggar Prince 16. Holty Tolty 19.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Daniel Sully in The Old Mill Stream Jan. 23; pleased a full house; good business.

MINNESOTA.

WILLMAR.—NEW OPERA HOUSE (Crosby and Markhus, mgrs.): Winninger Brothers' co. Jan. 18-23; good houses; highly pleased; fine co. Plays: Clover Dale, Resurrection, The Hearts of the Sierras, Her First Born, Pike County Folks, A Race for Fortune, and A Romance of the South. The County Fair 22 canceled. The Burglar 26. Peck's Bad Boy 29. William Owen 5-9.

MANKATO.—THEATRE (Beall and Bear, lessees; C. H. Griebel, Jr., mgr.): Little Christian Jan. 22; small house; poor performance. Coon Hollow 23; fair house; fair co. A Colorado Waif 25; small audience owing to severe weather. Dixon Stock co. 28, 29. Prince of Pilsen 12. Peck's Bad Boy 13. The Cavalier 16. David Harum 17. Midnight Express 22. Ole Olson 26. Marie Wainwright 29.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): A Romance of Coon Hollow Jan. 22; good co. and business. Adelaide Thurston 30. Dixon's Stock co. 4. Devil's Lane 8.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): Coon Hollow Jan. 26. Madame Julie Rive King (St. Mary's Hall) 28. Don Caesar de Bazan 30. The Winnegar Brothers 1-6.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Jane Kennark in Under Two Flags Jan. 18; excellent co.; good business. The Little Christian 25. Foxy Grandpa 30. Hagenbeck's Animal Show 4-6.

FAIRMONT.—OPERA HOUSE (W. W. Ward, mgr.): The Bixby Recitals Jan. 21 pleased small house. Leland, Webb and Dixon Stock co. in Don Caesar de Bazan 25. Down and Up 29.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): Boer Lecture 21; small attendance. The Midnight Express 25; fair performance. Warner Comedy co. 25-30.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Kilties' Band 29; large house; excellent performance. Bonnie Brier Bush 30.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): Roselle Knott in When Knighthood Was in Flower Jan. 18; fine co. and performance to full house. Helen Grantley in In the Palace of the King 20; good co. and attendance. The Earl of Pawtucket 22; A1 co.; delighted two full houses. Rose Melville in Sis Hopkins 23; good co. to medium business. Gus Weinberg in The Storks 27. Rose Coghlan in The Greatest Thing in the World 30. An Indiana Romance 2. Creatore's Band 4. The Lily and the Prince 5. King Dodo 10. The Little Homestead 11. Aruthur Dunn in The Runaways 15. Maloney's Wedding 19. Nat Goodwin in The Gilded Fool 22. The Chaperons 25. Lewis Morrison 29. Grau Opera co. March 1. Parish Priest 2.

NATCHEZ.—TEMPLE OPERA HOUSE (Abe Beckman, mgr.): Blake, Porter, and Willard Jan. 19, 20; good co.; fair business.——BAKER GRAND (Clark and Gardener, mgrs.): When Knighthood Was in Flower 16; excellent co.; good business. Peck's Bad Boy 19; poor co. and business. A Life's Mistake 20; fair co.; poor business. In the Palace of the King 23; excellent business. Rose Coghlin 26. The Storks 29. Dora Thorne 1. Creatore's Band 5.

JACKSON.—THE CENTURY (F. T. Raiford, mgr.): West's Minstrels Jan. 18; large house. Peck's Bad Boy 22; good business. Alphonse and Gaston 23; co. and house fair. In the Palace of the King 25. Sis Hopkins 26. Rose Coghlan 27. The Storks 28. Dora Thorne 30 canceled. The Gay Mr. Goldstein 4. The Little Homestead 6. King Dodo 11. The Runaways 12.

GREENVILLE.—GRAND OPERA HOUSE (H. E. Marsh, mgr.): Sis Hopkins 22; fine business. Earl of Pawtucket 25; excellent co.; good business. The Storks 26. Creatore's Band Feb. 3. Little Homestead 12. Ida C. Ward in Tonia, the Prey 13.

YAZOO CITY.—CITIZENS' OPERA HOUSE (Wolerstein and Co., mgrs.): The Earl of Pawtucket Jan. 23 pleased fair house. Helen Grantley in In the Palace of the King 26; good business; performance satisfactory. Rose Coghlan 28.

CLARKSDALE.—THEATRE (W. A. Crumley, mgr.): The Storks Jan. 25; excellent performance; crowded house. Peck's Bad Boy 28. Dora Thorne 3. An Indiana Romance 6.

COLUMBUS.—OPERA HOUSE (T. J. Lock, mgr.): Jesse James Jan. 26; fair audience pleased.——COLLEGE CHAPEL (R. A. Carson, mgr.): Dunbar Swiss Bell Ringers 23; small audience.

MISSOURI.

LOUISIANA.—PARKS' THEATRE (Drury Parks, mgr.): North Brothers' Comedians Jan. 18-20. Plays: Little Princess, Dora, and Irish Man's Troubles; good co.; small business. Cowboy Girl 22; moderate business and full gallery. A Gambler's Daughter 26. Sweet Clover 1. Gleason's Camp Meeting co. 3. A Life's Mistake 4. A Run on the Bank 5. Beggar Prince Opera co. 8.——ITEM: Drury Parks has bought the interest of W. B. Haley, and now controls the entire house.

JOPLIN.—NEW CLUB THEATRE (Crawford, Zehrung and Philley, lessees): Grau Opera co. in The Wizard of the Nile Jan. 20; fair co.; good business. The Game Kee

TIM MURPHY

Presenting SOL SMITH RUSSELL'S Best Play,

A Bachelor's Romance

By MARTHA MORTON.

Annual Spring Revival.

Josh Spruceby 24 pleased large audience. Katzenjammer Kids 26. Blanche Walsh 29. David Harum 30. Gambler's Daughter 31. Our Goblins 1. U. T. C. 6. Harry Beresford 8. Wizard of Oz 10. Quincy Adams Sawyer 12. The Power Behind the Throne 13. Murry Comedy co. 14-20.

SPRINGFIELD.—BALDWIN THEATRE (George T. Ollendorff, mgr.): York State Folks 19; packed house; performance excellent. Gran Opera co. In El Capitan 22 pleased audience; house fair. Blanche Walsh 28. Katzenjammer Kids 30. David Harum 1. Uncle Josh Spruceby 2. Our Goblins 3. The Gambler's Daughter 4. Harry Beresford 9. Wizard of Oz 11. Power Behind the Throne 12.

WEBB CITY.—NEW BLAKE THEATRE (E. S. Brigham, lessee): Carry Stanley co. Jan. 20, 21; poor co.; very poor business. A Breezy Time 24; good co.; fair business. Katzenjammer Kids 26; good co.; light business; bad weather. David Harum 31. On Circus Day 1. Our Goblins 7.

HANNIBAL.—PARK THEATRE (J. B. Price, mgr.): The Smart Set Jan. 26. The Prince of Pilsen 27; large advance sale. Just Struck Town 29. Barlow's Minstrels 1. Wizard of Oz 4. A Run on the Bank 6. Katzenjammer Kids 12. Quincy Adams Sawyer 13.

MEXICO.—FERRIS GRAND OPERA HOUSE (A. R. Waterman, mgr.): Legally Dead 22; fair co. and business. Tuohy Comedy co. 28-30. Sweet Clover Feb. 2. The Missouri Girl 3. Weary Willie Walker 4. Gideon Minstrels 9. American Opera co. 23. Coon Hollow 25. David Harum 27. Power Behind the Throne 29. Quincy Adams Sawyer March 4.

NEVADA.—MOORE'S THEATRE (E. H. Stettmund, mgr.): Uncle Josh Spruceby Jan. 22; performance and business good. Thomas Dixon Lecture 27. Katzenjammer Kids 28. A Gambler's Daughter 30. Our Goblins 4. Sweet Clover 11. Barlow's Minstrels 13. Quincy Adams Sawyer 18. The Jeffersons 22.

LAMAR.—OPERA HOUSE (J. R. McGilvray, mgr.): Uncle Josh Spruceby Jan. 25 pleased fair business. Blind Boone 3. Where is Cobb 12. The Girl from Chili 23.

BUTLER.—OPERA HOUSE (J. A. Trimble, mgr.): Uncle Josh Spruceby Jan. 21; very good business; poor co. Our Goblins changed from 26 to 29. Bennett Bubler Stock co. 4.

MOUND CITY.—OPERA HOUSE: Kirkhoff Dramatic co. Jan. 18-23; good co.; fair houses. The Power and the Glory 22 pleased good house.

MONTANA.

BUTTE.—BROADWAY (Dick P. Sutton, mgr.): Bonnie Brier Bush Jan. 21-23; delighted good houses. The Devil's Auction 17-19; fair show; poor business. Mme. Patti 25; large sale. Romance of Coon Hollow 29, 30. Girl from Sweden 31-2. Marie Wainwright 5. Bostonians 5, 6. Sag Harbor 9. Robert Mantell 12, 13. Florence Roberts in Zaza. The Frisky Mrs. Johnson, Sapho, Peggy Thrift, The Country Girl 14, 17. Fatal Wedding 18-20.

ANACONDA.—THEATRE MARGARET (F. H. Clinton, mgr.): Devil's Auction 16; good business; average performance.——ITEM: F. H. Clinton assumed the management of the Margaret 1. Mr. Clinton has been the treasurer for the last three years.

MISSOULA.—UNION OPERA HOUSE (Austin H. Hartley, mgr.): The Bonnie Brier Bush Jan. 18 delighted large audience. Devil's Auction 21 drew crowded house and pleased. Plantation Concert (local) 29. Kitties' Band 2.

HELENA.—THEATRE (F. W. Agnts, mgr.): Devil's Auction Jan. 20; good house.

NEBRASKA.

LINCOLN.—THE OLIVER (Zehrung and Crawford, mgrs.): East Lynne Jan. 22, 23; fair audiences; good performance. York State Folks 25; large audience; well pleased. New Eight Bells 26, 27. Tim Murphy 28. The Parish Priest 29, 30. Yon Yonson 2. The Orpheum Show 3. Walker Whiteside 4. The Convict's Daughter 5, 6. Gertrude Coghlan 8. A Colorado Waif 9, 10.

NEBRASKA CITY.—OVERLAND THEATRE (Clarence Clogett, mgr.): The Minister's Daughters Jan. 16; good performance to large house. Weary Willie Walker 25; fair performance to small audience. Pickings from Puck 27. Sweet Clover 8.

NORFOLK.—AUDITORIUM (A. J. Dunlevy, mgr.): A Montana Outlaw 19 to fair business. Tim Rive King (St. Mary's Hall) 26. Don Caesar de Porter J. White 5. Columbia Opera co. 8.

FREMONT.—NEW LARSON THEATRE (W. A. Lowry, mgr.): Over Niagara Falls 13; fair co. and business. A Montana Outlaw 20; fair co.; packed house. Hello, Bill 22. Si Haskins 25. Pickings from Puck 28.

HASTINGS.—KERR OPERA HOUSE (George Stevenson, mgr.): Quincy Adams Sawyer 14; largest audience of season; fine co.

KEARNEY.—OPERA HOUSE (R. L. Napper, mgr.): Quincy Adams Sawyer 12; large house; pleased. Hello, Bill 20 canceled. New Eight Bells 29.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (Henry Bartenback, mgr.): Eight Bells Jan. 28. A Trip to Chinatown 29. Orpheum Show 2. In a Woman's Power 4.

YORK.—AUDITORIUM (Joe Brown, mgr.): A Boy Wanted Jan. 28. Walker Whiteside 5. Side Tracked 17.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, mgr.): Hello, Bill Jan. 20 canceled.

NEVADA.

RENO.—M'KISSICK'S OPERA HOUSE (Ed Piper, mgr.): A Trip to Chinatown Jan. 20; capacity; fine performance.

NEW HAMPSHIRE.

BERLIN.—CLEMENT OPERA HOUSE (J. E. Tolman, mgr.): Chicago Glee Club Jan. 18; good performance to heavy business. Rockwell Dramatic co. 25-30 opened with A Double Life to packed house. Other plays: Fogg's Ferry, A Young American, Dice of Death, A Celebrated Case, and The Sisters' Revenge. London Bioscope co. 1, 2. Canadian Jubilee Singers 17. Benjamin Chapin as Abraham Lincoln 18.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Fay Davis in Whitewashing Julia Jan. 30.——PARK THEATRE (John Stiles, mgr.): Keystone Dramatic co. 18-23; fair business; co. excellent. James Boys in Missouri 25-27; large houses; pleased. Midnight in Chinatown 28-30. Dainty Paree Burlesquers 1-3. Runaway Wife 4-6. Moonlight Maids 8-10.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Winchester Jan. 23; pleased small house. Girls Will Be Girls 25; capacity house; splendid satisfaction; benefit Portsmouth A. C. A Runaway Wife 26; very small house against bad weather. The Village Postmaster 29. Fenberg Stock co. 1-6.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.): Charles E. King, bus. mgr.): Girls Will Be Girls (return) Jan. 26; excellent performance; S. R. O. De Wolf Hopper 4. Marion Francis co. 8-13.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Hadley's Moving Pictures Jan. 22; small, but pleased audience. Uncle Josh Spruceby 28. Martin's U. T. C. 3.

KEENE.—OPERA HOUSE (A. W. Quinn, mgr.): Marion Francis co. Jan. 18-23; excellent co. and receipts. Josh Whitcomb 26; good co.; large house. Uncle Josh Spruceby 1. U. T. C. 2.

NASHUA.—THEATRE (A. H. Davis, mgr.): Corse Payton Stock co. Jan. 18-23 to good receipts. Dainty Paree Burlesquers 29. A Runaway Wife 30. May Francis co. 1.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.): Joshua Whitcomb Jan. 25; good house and performance. Uncle Josh Spruceby 30. Martin's U. T. C. 1. Mr. Pickwick 6.

NEW JERSEY.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, mgr.; Grant S. Rizer, bus.-mgr.): Why Girls Leave Home Jan. 21-23; crowded houses; fine co. A Human Slave 24-27; good business; co. poor. Too Proud to Beg 28-30. M'liss 31-3. New York Day by Day 4-7.
THOMAS J. McALEER.

TRENTON.—STEELE STREET THEATRE (I. C. Mishler, mgr.): Hearts Adrift 21-23; pleased large audiences. John A. Himmelein's Ideals opened 25-30 with The Black Flag and gave satisfaction to fair business. Other plays: Great Devereaux Case, Eagle's Nest, Forbidden Marriage, Sultan's Daughter, Back Among the Old Folks, Northern Lights, Canny's Cross Roads, Heart of the Blue Ridge, David Higgins and Georgia Waldron Feb. 1-3. To Die at Dawn 4, 5. Princess Chic 6. Her First False Step 8-10. Across the Pacific 11-13.——TAYLOR OPERA HOUSE (A. H. Simonds, mgr.): Ethel Barrymore in Cousin Kate 22; delighted large house; excellent co. Sidetracked 23; pleased fair houses. The Arion Glee Club in The Messiah 26; pleased. Richard Mansfield in Old Heidelburg 27; most complete performance ever given on this stage; masterpiece. Francis Wilson in Erminie 28; full house. Field's Minstrels 3. Wife in Name Only 5. Burgomaster 6. Maude Adams 8. Payson Comedy co. 9-13.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (R. Shortridge, mgr.): The Hidden Crime Jan. 15; house light; co. fair. John L. Sullivan's Vaudeville co. (return) 16; poor business. Bennett-Moulton co. 18-23. Plays: A Daughter of the People, Love and War, Shipwrecked, When Women Love, The Working Girl, The Great Mill Strike, The Outcast of Society, In the Sultan's Palace, The Ticket of Leave Man, and The Lyndon Bank Robbery; business fair; co. ordinary. Himmelein's Ideals 1-6. Eleventh Hour 8. Heart of Texas 12.

ASBURY PARK.—PARK OPERA HOUSE (H. Garretty, acting mgr.): A Desperate Chance Jan. 22; co. good; house half filled.——EDUCATIONAL HALL (W. H. Morris, mgr.): Dark.——ITEMS: Theatricals are at a standstill. There are too many local entertainments each night at such low prices that it keeps the attendance from the Opera House.—Mrs. John Kernell and children have returned home for the Winter.—Frank Bush was a visitor last week.—We will have a Summer theatre on the board walk this Summer if arrangements go through.

BRIDGETON.—CRITERION THEATRE (Edward B. Moore, mgr.): The Volunteer Organist Jan. 19; fair house and performance. A Desperate Chance 20; house small; performance fair. A Hidden Crime 23; fair performance and business. Railroad Jack 27; small house; fair performance. The Real Widow Brown 28. White's Faust 1. Oliver Cromwell 3, 4. Side Tracked 6. The Eleventh Hour 10. A Texas Steer 13. James K. Hackett in A Crown Prince 23. The Burglars 27.

ATLANTIC CITY.—YOUNG'S PIER THEATRE (Harry D'Esta, mgr.): Real Widow Brown Jan. 24; very satisfactory performance; good business. Railroad Jack 28. Criterion Vaudeville co. 1-5. William Faversham in Lord and Lady Algy 8. Emma Bunting co. 9-16. Othello 20.——ITEM: Huntley Juveniles will give The Moonshiner's Daughter for charity at the Savoy 28.

PATERSON.—OPERA HOUSE: Thomas E. Shea Stock co. Jan. 25-30. Plays: Banished by the King, The Pledge of Honor, Dr. Jekyll and Mr. Hyde, The Voice of Nature, Cardinal Richelieu, The Slaves of Sin, The Bells, The Man-o'-War's Man, Hell Gate; business good; satisfied. New York Day by Day 1-3. The Viceroy 4-6.

BURLINGTON.—AUDITORIUM (S. Glasgow, mgr.): A Man of the World Jan. 21; good co. and house. The Real Widow Brown 23; delighted large audience. At Cripple Creek 25; well acted; business good. Side Tracked 30. The Burgomaster 5.

ELIZABETH.—LYCEUM THEATRE (E. Elroy, mgr.): Wealth and Poverty Jan. 21-23; good business. The Darkest Hour 25-27; light returns. A Human Slave 28-30; opened to fair house. A Wife in Name Only 1-3. Dare Devil Dorothy 4-6.

DOVER.—BAKER OPERA HOUSE (William H. Baker, mgr.): Elite Vaudeville co. Jan. 30. New York Day by Day 2. Culhane, Chase and Weston's Minstrels 5. Allan Villiar in Heart of Texas 9.

RED BANK.—OPERA HOUSE (Charles E. Nieman, mgr.): Real Widow Brown 18 to good house and performance. A Desperate Chance 21. Side Tracked 25.

NEW YORK.

ELMIRA.—LYCEUM THEATRE (M. Reis, mgr.): A Ragged Hero Jan. 16; fair house and satisfaction. Katherine Ridgeway 22; capacity. Aubrey Stock co. 25-30 in The Prince and the Sword, Devil's Island, Toll Gate Inn, Land of the Living, Dangers of Paris, Lost in New York, For Love of a Woman, We 'Uns of Tennessee, The Fire Patrol, Money Mad, and The Deserted Wife; large business. Huntley-Moore Stock co. 1-3, 5. Francis Wilson in Erminie 4. Ezra Kendall in The Vinegar Buyer 6.——AUDITORIUM (E. H. Colburn, mgr.): Bostlemann's Orchestra 21; large business. Mr. Bob 28. Father Mathew Minstrels 8-11.——ITEM: A new theatre is projected for Owego, N. Y., to be erected upon property of the Hon. H. Austin Clark. John Beaumont, who has managed the Wilson Opera House there for several years, is actively interested in the scheme.
J. MAXWELL BEERS.

ROCHESTER.—NATIONAL THEATRE (Max Hurtig, mgr.): Arizona Jan. 25-27; large audiences; highly pleased. Awakening of Mr. Pipp 28-30; good co. and business. Why Girls Leave Home 1-3. The Governor's Son 4-6.——BAKER THEATRE (John E. Boyle, mgr.): Along the Kennebec 25-27 to light business; poor co. Kate Claxton in The Two Orphans to good business 28-30. Professor Pauline, hypnotist, 1-6.——LYCEUM THEATRE (M. E. Wolff, mgr.): Glickman Yiddish Theatre co., of Chicago, 25-27, in Old Heidelberg, Hamlet, The Jewish Emigrants; medium houses. Anna Held 3.——ITEMS: Abe Lindner, the genial treasurer of the Baker Theatre, has the sympathy of his host of friends in his sorrow, on account of the death of his loving sister.—Harry Johnson severs his connection with the National Theatre and joins the advertising staff of the Great Wallace Shows.
J. W. CARRUTHERS.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Al. Field's Minstrels Jan. 19; best minstrel co. Mr. Field and Schenectady has had; capacity business. Lovers' Lane 22; large house; co. poor. Soldiers of Fortune 23; splendid co.; two large houses delighted. When Women Love 27. The Schubert Club (local) 28. Robert B. Mantell 29. A Country Girl 30. Frankie Carpenter 1-6. C. J. Roe Stock co. 8-13. Richard Mansfield 17.
GEORGE C. MOON.

ALBANY.—EMPIRE THEATRE (H. R. Jacobs, mgr.): If Women Were Men Jan. 21-23; fair business.——HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Henry Irving in The Merchant of Venice and Louis XI 23; large and enthusiastic audiences. M'liss 25-27; good business. The Volunteer Organist 28-30.——ITEM: Empire now closed. Will probably open 22 after required changes are made.
CHARLES H. PHELPS.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): E. H. Sothern in The Proud Prince Jan. 21; sumptuous performance; S. R. O. Viola Allen in Twelfth Night 23; pleased good house. Glickman's Chicago Yiddish Opera co. 28, 29. Madame Schumann-Heink 1. Anna Held 2.——GRAND OPERA HOUSE (C. H. Plummer, mgr.): Heart of Chicago 21-23; topheavy business. Kate Claxton in The Two Orphans to large audiences 25-27. Along the Kennebec 28-30. Reilly and Wood's Big Show 8-10. Queen of the Highway 11-13.——BASTABLE THEATRE (H. A. Hurtig, mgr.): Nellie McHenry in M'liss 21-23; good business; co. adequate. Charley Grapewin in Mr. Pipp 25, 26; big business; good performance. Arizona 28-30. The Governor's Son 1-3. Why Girls Leave Home 4-6.——ITEMS: Viola Allen was obliged to dismiss the audience at matinee 23 owing to illness.—Frederick H. Wilson is visiting at his home here.—Ollie Alger, formerly of the Wieting forces, has returned home, owing to the closing of the Florodora co.

TROY.—RAND'S OPERA HOUSE (M. Reis, mgr.): Field's Minstrels Jan. 21 was one of the best minstrel shows ever here, the vocal numbers being especially good. Al. G. Field in monologue; the Mignant Family, musicians; Walton Brothers, acrobats, and Percy Leigh and Brother, with other good features, pleased large audience. A Country Girl 29. Robert Mantell 1. Henry Miller 3.——GRISWOLD OPERA HOUSE (M. Reis, mgr.): New York Day by Day 21-23; good houses. The Volunteer Organist 25-27; fair houses; co. good. Wealth and Poverty 28-30. Kate Claxton 1-3. The Ninety and Nine 4-6.——LYCEUM THEATRE (R. H. Keller, mgr.): Midnight in Chinatown 21-23; satisfied fair audiences. To Be Buried Alive 25-27; play and co fine. Nellie McHenry 29, 30. When Women Love 1-3. Her Sister's Shame 4-6.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Culhane, Chase and Weston's Minstrels Jan. 23; good performances to good houses. McAuliffe Stock co. opened 25-30 with Shamus O'Brien, breaking all records of any repertoire co.; excellent performance. Other plays: The Belle of Richmond, A Runaway Match, Between Love and Duty, The Great Sanford Mystery, The Penitent, Outcasts of a Great City, A Wife's Honor, Pitfalls of New York, A Desperate Game, Young Tobe Hoxie 3. Robert B. Mantell 6. Washington Minstrels (local) 10.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, mgr.): Myrkle-Harder Stock co. Jan. 18-23 closed with The Secret Dispatch, The Quaker Wedding, A Hidden Crime; good business. Daniel R. Ryan Stock co. 25-30 opened in The Lost Paradise, followed by The Gilded Fool, The Great Ruby, and Monte Cristo first half of week; strong co.; large audiences. Edwin J. Hadley's Moving Pictures 1. Culhane, Chase and Weston's Minstrels 2. Robert B. Mantell 3. Wilton Lackaye 6. Frankie Carpenter Stock co. 8-13.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Bennett-Moulton co. Jan. 18-23 closed with A Struggle for Life; good business. Fred Wright co. 25-30 opened with The Jack o' Diamonds to capacity; co. not up to the standard and engagement canceled. Robert B. Mantell in The Light of Other Days 4. Railroad Jack 6.——EMPIRE OPERA HOUSE (I. Mitchell, mgr.): Edward the Spy (local) 3.

UTICA.—MAJESTIC THEATRE (E. D. Eldridge, res. mgr.): Viola Allen in Twelfth Night Jan. 22; crowded house; excellent performance. Field's Minstrels 23; S. R. O.; good show. A Country Girl 28. Why Women Love 29.——ITEM: James Young, the Sebastian of the Twelfth Night co., lectured to the New Century Club on "A Defense of Shylock," in the afternoon of 22.

GLOVERSVILLE.—DARLING THEATRE (Will E. Grant, mgr.): Vogel's Minstrels Jan. 21; drew well and pleased. Kate Claxton in The Two Orphans 22; excellent performance to fair house. The Moonshiner's Daughter 23; did fair business; capable co. and well staged and acted production. Robert Mantell 27; usual finished performance; large audience. When Women Love 28. Aubrey Stock co. 1-6.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): The Village Parson Jan. 22; fair performance to small house. Kate Claxton in The Two Orphans 23 pleased fair business. England's Moving Pictures 29. Marie Cahill in Nancy Brown 4. Ben

(Continued on page 23.)

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WAVERLY, N. Y.

February 9, 10, 12, 13, 17, 18, 20, 23, 24, 25, 26, 27, 29; March 1, 2, 11, 12 open at Loomis Opera House.

A. C. TOBIAS, Mgr.

"Ma Lady Moon," published by Edwin S. Brill, is still the feature song with the Holty Tolty company, and is most successfully used by Reidy and Currier, Harry Linton and Inez Mecusker.

Fred V. Bowers continues to win much applause for his rendition of his latest song, "Every Day is Sunshine When the Heart Beats True."

Gustav Salzer, formerly musical director with Chauncey Olcott, has been engaged to take entire charge of the musical portion of the production of West and Bratton's new comedy, The Man from China, which will be produced in Boston in the early Spring. In the meantime, Mr. Salzer has been loaned to Broadhurst and Currie, to conduct for the comedy success, Buster Brown.

"For Many Years," the "personal" song by Eugene Ellsworth, is rapidly coming to the front, and is being featured by many singers.

Frederic K. Logan, the popular musical director of the Wizard of Oz company, has composed and placed in Sol Bloom's catalogue a new instrumental waltz-number, entitled "In Old Vienna Waltzes."

Anita Marik is featuring with success, "Sadie Green" and "Sally."

Sam Greene, who is doing a feature specialty with the Rachel Goldstein company, is meeting with much success with his clever way of singing "Mary Ann," the new Irish song published by Leo Feist.

Among the numbers that are making a bid for popular favor in the musical comedy, In the Good Old Summer Time, these may be mentioned: "Sunday Morning When the Church Bells Ring," "Bimbo," "When the American Eagle Screams," "My Lady from Japan," "In the Springtime," "America," "Keep Away from Rosie," "Con Mahoney," "Don't Ever Look For It Among the Irish," "You're the Sweetest Flower that Grows in Tennessee," "If I Only Had the Money That Is Lost Upon the Track," "The Way to Succeed on the Stage," "Just a Mile and a Half From Town," and "Nonsensical Nonsense," published by Charles K. Harris.

F. Friedell of the Conqueror Four is singing "It's the Janitor." He used this song at Arion Hall, Brooklyn, last week, with good effect.

Estelle Plunkett is singing Brennan and Story's ballad, "When the Blue Birds Are In Tune" with the Vernon Stock company. It is one of the best sellers in the Walrus Company's catalogue.

Eugene Gilson has a new girl song called, "Rose, Rose, Rose."

A song that is rapidly acquiring popularity is the toast song, "To the One You Love Best," set to waltz time. The music, which has a good swing and is catchy, is by Charles Wakefield Cadman. The words are by Charles F. De Long of Pittsburg, and the song is published by the Pittsburg Music Co., box 422, Pittsburg, Pa.

Joseph La Calle's "Vigilantia" march and Ranken and Hadley's selection of Nancy Brown were among the featured numbers of Albertis' orchestra at the Victoria Hotel, Chicago.

"The Game of War," published by Edwin S. Brill, bids fair to rival "Only a Soldier Boy," from the same house. Spenser Kelly, Mamie Harnish, Harry Wise, Raymon Moore and other artists vouch for its sterling qualities.

Heelan and Helf are on record with a prediction that their newest offering, "Under the Mistletoe Bough," will be accepted as one of the season's successes. It is already in the repertoire of scores of popular singers; the sales are very flattering, and growing daily.

"My Bessie's Wedding Day" is a ballad which has been taken up by the best singers in the country.

F. B. Haviland & Co. will shortly publish Malcolm William's song "Kiss Me Goodnight," which is used with much success in Merely Mary Ann.

"Lights of Home," Al Trahern's latest story song, is receiving much praise from the newspapers throughout the country.

"Beautiful Home of Paradise," a new sacred song by Robert A. King. From present indications it bids fair to outstrip in popularity "Beyond the Gates of Paradise," by the same author.

"Just Press Your Lips to Mine," Brennan and Story's song, is being used with the Wise Coon company, and is featured with special electrical effects at every performance. The Walrus Company has sold five editions of the song to date.

Dora Devere, of Busch and Devere, is using "All is Fair In Love and War," the martial love song, which she is singing with picture slides.

Tommy Baker, the comedian, is singing Harry Armstrong's late success, "Any Old Kind of Beer."

Minnie Fischer Middleton, the concert soprano, is singing "Just Idle Dreams," by Dennis Mackin, and "Why Not To-day?" by Johnson and Johns.

"When You Have Time and Money," the waltz-song by Harry Armstrong, is being sung by the Mantell Sisters.

Short and Edwards' unique musical act has been freshened up by the addition of some popular numbers. They are now playing "The Message of the Violet," from the Prince of Pilsen, "Tessie," the hit of The Silver Slipper, and the charming serenade, "Good Night, Beloved, Good Night," by Fay and Oliver.

The haunting strains of Clare Kummer's "Egypt" can be heard in the lobby of the Herald Square Theatre at almost every performance of "The Girl from Kays." It is a melody that is easily retained, and serves as a pleasant reminiscence.

"Lots of Things You Never Learn at School" is meeting with success in The Wizard of Oz.

George Primrose and the Foley Brothers will make a feature of Browne and Daly's latest effort, "By the Light of the Moon," at Proctor's Fifth Avenue. It is published by the Dowling-Sutton Publishing Company.

The Comet Comedy Four are now on the Proctor Circuit, using a medley of Feist songs.

J. A. Wallace's ballads and coon songs, all of which are published by the Walrus Company, are selling well. They are: "When All Goes Wrong," "Arabella," "Ashamed of the Old Folks," "My Old Virginia Home," "Tell Me Once Again," "My Sweet Ki Yi" and "Be Good or I'll Quit You." Featured as they are in the hands of hundreds of capable singers in vaudeville and in repertoire companies, they are in great demand by dealers throughout the country.

The ever popular cake-walk ditty, "Coonville's Cullud Band," by Davids and Meakim, is still being sung by many of the foremost singers on the vaudeville stage. Hattie Williams, the vivacious comedienne, has scored with it.

Miss Soule, the charming vocalist, has just arrived from England and is rehearsing "In a Garden of Faded Flowers," "Two Little, Blue Little, True Little Eyes," "In the Land of Make Believe," and "Because You Were an Old Sweetheart of Mine," preparatory to entering vaudeville.

Robert Recker's "Our Soldier Boys" march is frequently programmed by the Empire Theatre Orchestra under the leadership of George A. Junker.

Two Cole and Johnson numbers have found favor in the eyes of Florence Bindley. They are, "Save It For Me" and "Nobody's Lookin' but the Owl and the Moon."

The Peerless Publishing Company report that many minstrel companies are using as an opening number with much success, "Beneath the Stars and Stripes."

The Pantzer Trio are performing their graceful feats of contortion to the strains of Abe Holzman's new march, "Uncle Sammy."

John W. Early, the well-known basso, now singing with Wells, Dun and Harlan's Minstrels, is using H. W. Petrie's "Where the Sunset Turns the Ocean's Blue to Gold."

"You're the Flower of My Heart, Sweet Adaline" is rapidly increasing in popularity. During the past week a large number of the most prominent professionals have used it successfully. Among them are Campbell and Murray, Tourist Trio, Charles McAvoy and Master Porner.

Harry Bonhage of the Ivy Leaf company is using Dan J. Sullivan's "You're as Welcome as the Flowers in May" and Horwitz and Bowers' "Everyday is Sunshine When the Heart Beats True."

Baby Dorris writes from Dallas, Tex., of the success achieved with H. W. Petrie's ballad, "Where the Sunset Turns the Ocean's Blue to Gold."

At the entertainment of the Blackburn Benevolent Society recently held at the Waldorf Astoria, Ernest Hogan, Steeley and Coe's "Minstonka Jane" was featured by a clever troupe of amateur entertainers.

Harry Barron, who has just closed as musical director with The Telephone Girl company, has joined Leo Feist's professional staff, which is now one of the strongest in the music business.

Carter and Blueford, who have been playing the leading vaudeville houses in the vicinity of New York, are featuring "Anona."

Two songs sung by Carroll Johnson, "Minstonka Jane," by Ernest Hogan, Steeley and Coe; and "Moriarity," by Horwitz and Bowers, are among the features in the first part of Lew Dockstader's Minstrel production.

"Katunka" is the original title of an intermezzo, by Lee Orean Smith, which will be published by the Vandersloot Music Company. The orchestration has received much thought and attention at the hands of the composer, and will prove an attractive number for the orchestra.

Shapiro, Remick and Company's new professional parlors, at 45 West Twenty-eighth Street, are considered the handsomest in the city. They have expended a great deal of money furnishing these rooms, making them comfortable for professionals.

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Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 10 days and uncalled for will be returned to the post-office. Circulars postal cards and newspapers excluded.

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Medland, Jack, David Marshall, W. Myers, E. T. Mora, Frank Murphy, Ben Mowatt, Milton Milles, Jno. Major, C. Ed Morton, Leon Mooser, Wilson Melrose, Post Mason, Merle Manning, Dan Mason, Geo. W. Murdock, Jno. G. Macfarlane, Tom McCready, Langdon McCormick, Robt. McDowell, Melbourne McDowell, J. H. McKinley.

Norton, Wm. A., H. C. Nicolow, Perry Noel.

Oida, Sachiro, Jack O'Neill, Jno. O'Connor, F. S. Olver.

Perchard, Alf. J., Henry Pemberton, Frank W. Perlie, M. Perry, C. W. Phillips, O. M. Paul, Wm. Prasser, Sidney Prior, Chelso D. Peruchi.

Rawlinson, Bert, Dean Raymond, Jas. Ronnay, Arthur Rigby, Hal Reed, W. H. Raymond, Lee Riley, Edw. Redway, T. W. Rennies, Earle Ryder.

Swood, Russel, Jas. Stevens, Robt. H. Schaffer, Francis J. Stratton, Geoffry Stein, Henry C. Smith, Gerald Stevens, Chas. H. Smith, Geo. H. Summers, Carl W. Sanderson, Lncomb Searl, Benj. B. Shepard, Harry Scott, Sidney H. Smith, Marty Semon, Geo. Scott, Phillips Smally, J. Simms, Geo. Stair, Geo. W. Schaffer, Fred Siebke, Geo. Sanford, Buck Sheffer, Henry W. Semon.

Thurston, Howard, Deforest H. Turkey, R. J. Terry, Geo. H. Timmons, Harry A. Truax, W. H. Tabor, Walter Taget, Geo. Taylor, Fred Titus, Neil Twomey, Jno. P. Tucker, Jacques Tutrelle, Emile Taffary.

Vernon, Ben, Ellison Van Hoose, R. G. Vignola, Signora Vicini.

Ware, Walter, R. Weaver, J. C. Williamson, Ernest Walcott, Edw. Wilson, Don C. Wigton, Rol. Wellington, De Forest West, Geo. H. Wood, Jas. R. Waite, Fred Williams, Wood and Ward.

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THE FOREIGN STAGE

PARIS.

Frere Jacques, Bernstein and Veber's Latest Play a Success—Rejane's Troubles.

(Special Correspondence of The Mirror.)

PARIS, Jan. 9, 1904.

Frère Jacques, by Henry Bernstein and Pierre Veber, of which I wrote as a coming production in my last, was produced Jan. 5, at the Théâtre Du Vaudeville, with success. It is brilliantly written and well constructed, and deserved all the applause it received.

The story of the play opens in the country home of Madame Morange, the godmother of Jacques. The Marquis of Chantelard is a guest of madame. He is an adventurer. He requests Jacques to induce Genevieve, an heiress, to marry his son, the Count Chantelard. Jacques, you must know, and Genevieve have been friends from childhood. Jacques prevails, and the second act opens, some weeks later, with the wedding. Then Jacques learns that he himself loves Genevieve, and that she has secretly loved him all along. But she is married to the Count. Jacques is broken hearted, as is Genevieve. He determines to get away to South Africa or America. Genevieve begs him not to desert her, but he is obdurate, knowing the danger of being near her. Her tearful pleadings are of no avail, and he leaves her, in a strong scene.

The next act opens with a scene between Genevieve and her husband the same evening. He enters as the frightened husband, and tries to be very husbandy, but Genevieve tells him that she does not love him, and that he had better pay his attentions to another girl, with whom he is in love. He thinks it a good suggestion, and leaves her. An action for divorce is instituted, and Jacques and Genevieve are to be married as the curtain falls.

Flossie Adams, Genevieve's friend, is an American heiress, and a fascinating character. She freely admits that she has come over to marry a title. She offers to marry the scheming Marquis Chantelard, give him his price for his title, if he will leave her at once, and forever, after the marriage, at the Madeleine.

Mlle. Andrée Méry, as Flossie, captured the house. The Jacques of M. Tarride was a great part well handled, and Jeanne Thomassin was a pretty Genevieve. Not one part was poorly played. There is nothing nasty, or suggestive of nastiness, in the play.

The right to produce La Montansier, which involves the relations between Rejane and Porel, her husband, was before the Judicial Chambers last week. One of the authors, M. Ibels, sought an injunction to prevent the piece from being done in any house but the Vaudeville, Caillavet, and De Flet, the two other authors, having produced it in other theatres. M. Ibels insisted the contract with Porel should hold good. The Court, finding the case outside its jurisdiction, referred it to another tribunal. Rejane wants to produce the play with Coquelin in the principal male part. Porel, her husband, doesn't. Next March was to see Rejane and Coquelin in it, at the Gaité.

That comes from having a play with three authors, to say nothing of a collaborateur, in the person of Porel, manager of the Vaudeville. La Montansier was written especially for Rejane, and accepted by Porel for her and his theatre. Then came the unpleasantness between Rejane and Porel. If Porel and Rejane kiss and make up, all will be well, without continuing the case.

Lugné-Poe has requested Henriette Roggers to play Mrs. Linde in Ibsen's Doll's House, which will be seen at the Nouveau Theatre, Jan. 11, 12 and 13.

The Société Nationale de Musique will give its three hundredth and thirteenth concert at the Salle Erard next Saturday, Jan. 9. M. A. Dulauren's Poëme, for French horn, violin, a piano, and four voices will then be heard for the first time.

The share of the profits of each sociétaire of the Comédie Française for 1903 will be 26,600 francs.

Yvette Guilbert has entirely recovered, and signed a contract with the management of the Folies-Bergère, to appear there shortly.

The complete cast of the Maison de Poupée (A Doll's House), which is to be reproduced at the Nouveau Théâtre, Jan. 11, 12 and 13, is as follows: Torvald Helmer, M. Lugné-Poë; Krogstadt, M. Chautard; Dr. Rank, M. Georges Saillard; a commissionnaire, M. Louis Chéron; Nora, Madame Suzanne Després; Madame Linde, Mlle. Henriette Roggers; Anne Marie, Mlle. Luxeuil; Hélène, Mlle. Dauphin. These three performances will be preceded by a conference on the Maison de Poupée by Madame Jeanne Brémontier.

The matinee given by Madame Marie Roze a week ago was a brilliant event, and she is very proud of her pupils, as well she may be, and as well may they be proud of her. Ethel Weatherley sang, with fine effect, Blondine's air from the Enlèvement du Sérail. Gertrude Taber beautifully rendered Salomé's air from Hérodiade, and other pupils sang delightfully, too, Vicountess de Calan bringing the programme to a happy close.

Every fireman on duty in the Paris theatres New Year's Eve was glad that he was not a millionaire, or president of France. It is considered lucky for actresses to kiss firemen upon duty in the theatres on the stroke of midnight. Huge bribes were offered to many firemen to forsake their posts, by Boulevardiers, who wished to wear the firemen's clothing fof that night, but to my knowledge—which has a wide and windy Parisian range—not one fireman was weak, nor base, enough to forsake his post.

It is rumored that Rejane and Porel, her husband, have been reconciled through the efforts of their little son. I hope the news is true, for the little fellow's sake.

La Vagabonde, by Donnay and Descaves, is an in the near future probability. It is to be read in a couple of days at the Théâtre Antoine.

The Palais Royal is to do Les Dragées d'Hercule.

Rostand's Joan of Arc play is nearly done. Look out for a flood of Joan of Arc plays now!

The Casino is going to have four masked balls, Jan. 16 and 30, Feb. 13 and 16. They will be worth crossing the Channel, or the Atlantic to see. That I can conscientiously predict.

Maurice Maeterlink, I hear, has been putting the finishing touches to an opera, entitled Ariadne and Blaubert. Paul Dukas is to compose the music for it. I hope so, for Paul is a talented young man.

The night before last, at the "home of music," as Mr. and Mrs. Julian Story's house is known, in the Place des Etats-Unis, there was a reception worthy of the name. The arts were represented by Julian Story, painter; Amherst Webber, composer; Howard Sturgis, literature; and Mrs. Story—Emma Eames—sang, in a glorious manner, Schubert's "Who is Sylvia?" Rubinstein's perfect song, "Der Asra;" an ardent chanson by Arthur Coquard, and La Tosca's superb number from Puccini's opera. The guests were: Mr. and Mrs. Blair Fairchild, Comte Brunetta d'Usseaux, Mr. and "the pretty" Miss Whelan, Mrs. and Miss Jaffray, Mr. Peters, Mr. and Mrs. Herbert Harriman, Mr. Haynes Smith, Mrs. Clarence Rice and her gifted daughter, Mrs. Hugh Tevis, Miss Baxter, Mrs. F. Sharon, Mrs. Sampson Livingston, Comte and Comtesse Orlowski, M. Maurice de Bunsen, Miss King, Mrs. and Miss Ingraham, Miss Forbes, Miss Reubell, Mr. Waldorf Astor, the Misses Fetridge, Mr. Miletta, Miss Dodge and Mr. Welch.

The censor of plays has canceled his order prohibiting the production of Ces Messieurs.

Jeanne Granier will appear in La Citoyenne Cotillon at to-morrow's matinee at the Théâtre de l'Ambigu. Nana will be revived there soon, with Mme. Cassive as Nana.

I don't know what the temperature in New York theatres is, but it's somewhere around zero here in Paris, and hundreds of people are accompanied by foot-warmers when they go to see the play. I think many a good play owes its quietus here to frost.

Paul Hyacinthe Loyson, son of Father Hyacinthe, who was unfrocked for marrying, thirty years ago, is to have a play, Le Droit des Vierges, produced here soon, at the Theatre Victor Hugo.

THE HERMIT.

SOUTH AFRICA.

Theatrical Notes and News—African Spectacle for St. Louis Exposition.

(Special Correspondence of The Mirror.)

JOHANNESBURG, Dec. 12.

Since my last letter there have been several changes at the local theatres, and business continues satisfactory. At the Standard Theatre the Frederick Moulot and De Jong Musical Comedy company, under the direction of E. Lockwood, brought a successful return engagement of two months' duration to a close Nov. 28. With the exception of Frank Celli and the late Katie Seymour, the personnel of the company is the same as on their former visit, earlier in the current year. The present season, for the most part, was devoted to revivals of the most popular productions presented during their previous engagement. The season was led off with Dorothy, which was followed by My Girl, Falka, The West End, La Poupee, My Lady Molly, and The Old Guard, all of which were splendid productions, mounted in lavish style, and interpreted by first-class artists. A cleverer or more original comedian than John Le Hay has never appeared in this country. In his portrayal of such characters as Sammy Moses, the Scotch Jew in My Girl (his original part at the London Gaiety), Horrocks, in The West End, and as the doll maker, Hilarius, in La Poupee, his humor was delightful, and he also proved himself a ventriloquist of no mean ability.—Amie De Leska, the Canadian prima donna, scored at every performance with her superb singing and dainty acting. Charles Cautley was very versatile, his acting, elocution and vocalization being admirable. Flora Davis (a Johannesburg young lady) is a charming actress and a vocalist with a sweet and powerful voice. Other artistes worthy of mention are: Marie Sheilds, Ethel Bryant, Chrissie Leonard, Cissie Chamberlain, Arthur Royd, Alfred Sandoe, Lago Clifford and Wellesley Smith, the stage manager.

At His Majesty's Theatre the Wheeler-Edwardes Gaiety company inaugurated its season Oct. 26, to turn away business, presenting Three Little Maids, and scored an unqualified success. The whole production was beyond praise. The company is a very large and talented one. As the three little maids, Maude Marsland, Nora Brocklebank and Gertrude Lester completely captivated the audience. As Lord Cheyne, Myles Clifton was delightfully humorous. Victor Gouriet made a hit as Cupid, his dancing being one of the features of the performance. As Brian Molineux, Arthur Grover's fine baritone voice was heard to advantage. Murray Grahame proved himself a clever actor in the role of M. De L'Orme, and Florence Hayden was very acceptable as Lady St. Mallory. The chorus and orchestra rendered splendid service under the baton of Andrew McCunn.

On Nov. 9 The Girl From Kay's was produced for the first time in Johannesburg, and played to S. R. O. for two weeks. Witty Watty Walton, the famous London comedian, made his first appearance in this city in the part of the bored millionaire Hoggenheimer. He was very amusing and brought down the house with the song, "Morris Mossenstein." Fitzroy Morgan, as the Hon. Percy Fitzthistle, was excellent. Maude Marsland distinguished herself as Winnie Harborough. All the other characters were in capable hands, and the mounting was of that high order which characterizes all of George Edwardes' productions.

On Nov. 23 The School Girl made her Johannesburg debut and was well received by a packed house. Musically, The School Girl is superior to either The Three Little Maids or The Girl From Kays, but the dialogue has nothing to commend it, and at times the performance was extremely dull. Principal honors, however, go to Myles Clifton, in the part of Sir Ormsby St. Leger. He proved himself a character comedian above the average. His caricature of the monocled member of the British aristocracy was most artistic and unaffected. Ethel Risby, as the Mother Superior of the convent, sang a very pretty song in the first act, called "When I Was a Girl," and was recalled several times. Maud Marsland played the part of Lillian Leigh to perfection. The scenery was most elaborate, and the work of the chorus in the concerted pieces very pleasing and effective.

The Gaiety company is this week presenting The Lady Slavey, which was first produced in this city in 1895, with Huntly Wright in the part of Roberts. In the present production the character is in the capable hands of W. W. Walton, the originator of the part, which he has played upwards of 3,000 times in London and the English provinces. Miss Marland, in the title-role, is entertaining, and the others in the cast did creditable work.

The Empire Palace of Varieties was partly destroyed by fire at three a. m. on Nov. 20. The stage, scenery and properties were completely gutted. Very little damage, however, was done to the auditorium, owing to the fireproof curtain and the prompt arrival of the fire brigade. The management hope to reoccupy the building again before Christmas.

The Empire Company are now appearing at the Standard Theatre, and the following artists are in the last week of their engagements: Rudinoff, Victoria Monks, a clever comedienne, who will soon be at the top of her profession, she being one of the most artistic and popular turns that ever appeared in this town; the Motramos, eccentric musical act, and Grace Lawn. Other attractions, who have to appear here for three more weeks, are: The Haydas troupe of acrobats, the Salvaggis, whirlwind dancers; Bert Branford, Nina Carlton and the bioscope.

W. C. Fields, the American comedy juggler, opens here Monday next, Dec. 14, for a six weeks' engagement.

R. G. Knowles will make his first appearance in Johannessburg at the Empire, Jan. 4, next.

Arthur Bonamici has completed arrangements with Madame Albani and her concert company to give twenty concerts in South Africa. The tour will commence at Cape Town towards the end of January, 1904.

The Daniel Frawley American Dramatic company will commence its South African tour, under the direction of R. and F. Wheeler, early next year, immediately after the conclusion of their New Zealand engagement.

Sass and Nelson have now completed arrangements whereby James Welsh, the celebrated London comedian, will visit this country with his own company and a repertoire of plays, including The New Clown.

A powerful syndicate, under the title of The Transvaal Spectacular Exhibition Syndicate, has just been formed for the purpose of presenting at St. Louis during the exposition a huge spectacle, called The Battles of Colenso and Paardeberg. Hundreds of Boers and ex-colonial troopers will be shipped to St. Louis in February. Several prominent Boer and British military leaders, who distinguished themselves in the late war, will be identified with the enterprise, notably General Ben Viljoen and Major Ross, who commanded the Canadian scouts during the war. Frank E. Fillis, the famous circus proprietor, who produced Savage South Africa at Earls Court, London, is the director general, which is a sufficient guarantee that the spectacle will be an elaborate affair.

I have to record with regret the death from pneumonia of Frank De Jong, one of the most popular and influential of South African theatrical *entrepreneurs*, which occurred at Teneriffe, Dec. 7. The deceased had been lessee of the Cape Town Opera House since 1895 and the Johannesburg Standard since the war. He brought out from London some of the most powerful dramatic and operatic organizations that ever toured South Africa. In conjunction with such familiar personages as William Haviland, Leonard Rayne, Herbert Flemming, Sass and Nelson and Frederick Mouillot, he practically covered the whole of South Africa with the trail of theatrical companies. He was also responsible for the importation to this country of the renowned Rousby English Opera company. Mr. De Jong was promoter of the New Tivoli Palace of Varieties at Cape Town, and for one season had control of the Adelphi and Princess' Theatres, London. He was the second son of Edward De Jong, the famous English flautist and concert organizer and was born in Manchester, England, forty-three years ago.

J. M. DOBBINSON.

HONOLULU.

The Neill Season—Business Bad—Companies to Come.

(Special Correspondence of The Mirror.)

HONOLULU, January 1.

The Neill company closed its three weeks' season at the Opera House, Saturday, December 26, returning to the mainland. It is doubtful if Mr. Neill will return to the island, except on purely a holiday trip, as the season was not financially a success, despite the attractions of a modern repertoire of plays not before seen by most Honoluluans and an excellent company. Both Mr. Neill and the local manager, J. C. Cohen, who put up a guarantee which still left a loss for Neill, are several hundreds out on the trip.

The explanation is hard to find. The Pacific Squadron was visiting the harbor at the time, and there were innumerable functions afloat and ashore for their benefit. This may have been the cause for the staying away of the social section of the town and the officers, but the many playgoers who were not commingers in the dinners and dancers also stayed away.

Perhaps the most feasible idea is that while the folks had free shows to look at, if not to share in, at the receptions and illuminations for the fleet, they preferred them to the attraction at the Opera House, although an innovation was created by playing nightly and reducing the top admission from $1.50 to $1.

Elleford has canceled his season for this year, which was to have commenced in March, and it seems as if the only attractions likely to play Honolulu are those that will drop in *en passant*. The loss of two weeks coming and going and the risk of non-patronage are too great to make the Honolulu trip a special objective.

Of the Neill's season much can be praised. Mr. Neill, as Storm in The Christian, revealed dramatic ability that was hitherto unsuspected, and his characterizations throughout were smooth and pleasing. Edythe Chapman, always a favorite here, was especially convincing as Glory Quayle, and the whole company scored in the production. Lillian Andrews and Gertrude Kellar were prominent, and Mr. Neill is happy in the possession of Sheldon Lewis and Donald Bowles, two juvenile actors of much conviction and naturalness. John W. Burton and Bloomquest were particularly good in the Starbucks, and Morris' assiduous attention to stage setting and detail helped to make the performances artistic and thoroughly enjoyable.

The Stanford company has gone on to New Zealand, taking with it George Kunkel and Dixie Ward, who have been staying in the town, and also Jean De Lacey, of the Neills. They expect to return after a short season.

Rial, with the Norns and a vaudeville company, en route to Australia, are expected to play here at the Orpheum in March. The company playing this season at Fischer's Opera House, San Francisco, will take a trip to New Zealand, leaving California May 5. They anticipate staying over here three weeks, commencing May 11, and repeating 'Frisco successes here. J. C. Cohen will play both combinations.

Annis Montague Turner is to put on an amateur production of Carmen in the near future.

ALLAN DUNN.

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Rochester Herald.

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One of the Most Interesting and Beautiful.

Buffalo Courier

The anniversary Christmas DRAMATIC MIRROR marks the twenty-fifth year of this journal. Readers will recognize in this number one of the most interesting and beautiful Christmas publications ever issued in this country, as well as one of the finest special numbers that THE MIRROR, which was the pioneer publication of holiday issues in this country, has yet published.

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Cincinnati Commercial Tribune.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is not only one of the handsomest and best of the many holiday publications of the year, but it possesses additional interest for its patrons and readers through the fact that it marks the twenty-fifth anniversary of the life of this journal, the pioneer of holiday publications in this country.

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Goshen, Ind., Democrat.

THE NEW YORK DRAMATIC MIRROR this year issued its Christmas number in connection with its twentieth anniversary issue, and the result is one of the most pretentious holiday editions of recent years. It is illuminated with a great number of handsome illustrations, while the reading matter is of much interest and value. Harrison Grey Fiske, the editor, may well feel proud of the record of his paper.

One of the Finest.

Baltimore Sun.

The anniversary Christmas number of THE NEW YORK DRAMATIC MIRROR marks the twenty-fifth year of that journal. It is one of the most interesting Christmas publications issued and one of the finest special numbers that THE MIRROR, which was the pioneer publication of holiday issues in this country, has yet published.

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THE DRAMATIC MIRROR celebrates its twenty-fifth anniversary and Christmas by issuing a delightful holiday edition. The illustrations are numerous and excellent, while the special articles and stories are of a high standard. Altogether it is a praiseworthy and unique publication.

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Particularly Fine.

Albany Evening Journal.

The Christmas issue of THE DRAMATIC MIRROR is particularly fine. This standard publication celebrates its twenty-fifth anniversary in a most fitting manner.

IN BROOKLYN THEATRES.

A Chinese Honeymoon comes to Brooklyn again this week at the Montauk Theatre. A road company appeared here last season. This time a great many of the original Casino cast are in the company, which includes Kate Barry, Violet Dale, Mabelle Barker, May De Sousa, Marie Louise Gribben, Evelyn Dunmore, Gene Leaska, Fred W. Mace, William Pleutt, Benjamin Howard, and George Broderick.

Peggy from Paris, the stylishly-gowned, bewitching miss who won fame in Manhattan, Boston and Chicago, comes with her father, sister and lovers for a week's stay at the Amphion Theatre. Peggy will be surrounded by the same company that made a three months' run at Wallack's Theatre. The cast includes the Misses Claude Albright, Josie Sadler, Helen Hale, Guelma, Baker, Alice Hageman, Messrs. George Richards, Arthur Deagon, Jaques Kruger, Paul Nicholson, John Park, and E. H. O'Connor.

At the Grand Opera House a former Brooklynite, Joseph Convers, is seen in his original part of Darius Startle, a country detective, in a pastoral play from the pens of Denman Thompson and the late George W. Ryer, Our New Minister. The cast includes Ernest Hastings, Charles Stedman, John Barker, John P. Braun, W. C. Tanner, Ethel Brooke Ferguson, Phila May, and Clara Rainford. In honor of John P. Braun, who is one of its members, Brooklyn Lodge of Elks, No. 22, will give a theatre party.

The Way of the Transgressor is the play at the Columbia Theatre. Vaudeville specialties are introduced, and with the "human interest" end of it will be seen four educated Lancaster dogs—"Victor," "Czar," "Zip," and "Leo"—which take important parts in the development of the story.

The White Slave is the attraction at the Park Theatre. This play is so well known that there is really nothing to be said about it.

The Spooner Stock company will finish its third year in Brooklyn at the Bijou Theatre this week. The play chosen by Mrs. Spooner for the anniversary occasion is The Captain's Mate, a four-act nautical comedy, in which Florence Bindley starred. Cecil Spooner will have the leading part, and during the play will introduce singing and dancing specialties. Mr. Kennedy will also furnish amusement. Mr. Phillips will be Captain Penfield, Mr. Bixby will play Dave Lyons, Mr. Wilson will be Bud Delaney; Joe Hayward, a blind sailor, by Mr. Curtis; Hannah Lyons, an old tartar, by Miss Morton; Mary Ellen Riley, by Miss Olive Grove, and the rest of the cast will include every member of the large and recently extended company. Special scenery has been procured for this play. Claude Thardo has some new songs to offer between acts. A green tea will be given on Tuesday, and souvenirs in the form of a wall pocket will be given on Friday afternoon.

Davy Crockett is the attraction at Paxton's Lee Avenue Theatre this week. It is a long time since Brooklynites have had an opportunity to see Frank Mayo's idyll of the backwoods. Kirk Brown will be the frontiersman; Etta Reed Paxton is to play the part of Eleanor Vaughn, Crockett's sweetheart; Harry Roche is to be Major Hector Royleston; Joseph Girard, Oscar Crampton; Arthur Evers, Nell Crampton; Laurence Barbour, Yonkers; Richard Crollus, Parson Ainsworth, and Dame Crockett will be portrayed by Rose Watson. Florence Gear will introduce new specialties.

J. K. Murry appears at the Folly this week in Arrah-Na-Pogue. Mr. Murry will be supported by Clara Lane and a company of twenty people. It is a fine production, with many handsome stage pictures.

Hearts Adrift, that was a "record breaker" last year, is to be the attraction this week at the Gotham Theatre. F. L. Snader heads the company, and a special feature of the play is a flying airship.

A Little Outcast is booked at the Novelty. Anne Blancke and Franklyn Roberts head the company of more than twenty people. There are many pleasing musical specialties in it. George Fitzmons Meyer, boy soprano, and the original Newsboys' Quintette.

VINCENT R. KIRK.

"Daniel Sully has a winner in his new play, The Chief Justice, which was produced here last night."—*Akron Times-Democrat*, Jan. 4, 1904.

GEORGE E. MACK

Mail [illegible] from Lough at Daly's.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREAK FOR LIBERTY (J. M. Jacobs, mgr.): Cumberland, Md., Feb. 2, Bedford, Pa., 3, Philipsburg 4, Johnstown 5, Altoona 6, Carlisle 8, Harrisburg 9, Middletown 10, Conshohocken 11, Wilmington, Del., 12, Burlington, N. J., 13.

A BREEZY TIME (Merle H. Norton, mgr.): Russellville, Ark., Feb. 2, Morrillton 3, Hot Springs 4, Arkadelphia 5, Hope 6, Gurdon 8, Camden 9, Magnolia 10, Texarkana 11.

A BUNCH OF KEYS: Paris, Ky., Feb. 2, Lexington 3, Maysville 4, Huntington, W. Va., 6.

A COLORADO WAIF (Cross and Kimball, mgrs.): Creston, Ia., Feb. 2, Perry 3, Red Oak 5, Leavenworth, Kan., 7, Topeka 14, Waumego 15, Salina 16, Abilene 17, Junction City 18, Emporia 19, Lawrence 20.

A DESPERATE CHANCE (J. M. Mittenthal, mgr.): Wilkes-Barre, Pa., Feb. 1-3, Scranton 4-6, Brooklyn, N. Y., 8-13, Boston, Mass., 15-20.

A GAMBLER'S DAUGHTER (H. H. Frazee and Jas. H. Browne, props.): Monett, Mo., Feb. 2, Aurora 3, Springfield 4.

A GENTLEMAN OF FRANCE: Burlington, Ia., Feb. 2, Fort Dodge 5.

A HAPPY TRAMP: London, O., Feb. 2, Kenton 3, New Bremen 4, Bellefontaine 5, Urbana 6.

A HIDDEN CRIME (J. M. Ward, mgr.): Bridgeport, Conn., Feb. 12-13, Paterson, N. J., 18-20.

A HUMAN SLAVE (J. M. Ward, mgr.): Washington, D. C., Feb. 1-6.

A LITTLE OUTCAST (E. J. Carpenter, mgr.): Santa Barbara, Cal., Feb. 2, Los Angeles 7-14.

A LITTLE OUTCAST (Eastern; Geo. E. Gill's; Burt McPhail, mgr.): Brooklyn, N. Y., Feb. 1-6.

A LITTLE OUTCAST (Northern; Geo. E. Gill's; E. H. Fitzhugh, mgr.): Tyrone, Pa., Feb. 2, Altoona 3, Johnstown 4, Latrobe 5, Connellsville 6.

A MIDNIGHT MARRIAGE: Providence, R. I., Feb. 1-6.

A MILLIONAIRE TRAMP (Elmer Walters; H. E. Buchanon, mgr.): Chickasha, I. T., Feb. 1, Anadarko 2, El Reno, Okla., 3.

A MONTANA OUTLAW (C. F. Lawrence, mgr.): Boone, Ia., Feb. 5, Marshalltown 6, Oskaloosa 8, Ottumwa 9, Muscatine 10, Davenport 11, Clinton 13, Cedar Rapids 15.

A RABBIT'S FOOT: Jacksonville, Fla., Jan. 22—indefinite.

A RAGGED HERO (Fielding Amusement Co., mgrs.): Indianapolis, Ind., Feb. 4-6, St. Louis, Mo., 7-13, Cincinnati, O., 14-20.

A ROMANCE OF COON HOLLOW (Archibald Allen, mgr.): Osage, Ia., Feb. 2, Cresco 3, West Union 4, Boone 6, Omaha, Neb., 7, Des Moines, Ia., 11-13, Muscatine 15.

A ROYAL SLAVE (Harry Gordon, mgr.): Mahoney city, Pa., Feb. 2, Mt. Carmel 3, Girardville 4, Ashland 5, Bloomsburg 6, Freeland 8, Shenandoah 9, Milton 10, Shamokin 11, Condersport 12, Emporium 15.

A ROYAL SLAVE (Harry Gordon, mgr.): Nevada, Ia., Feb. 2, Emmettsburg 4, Spencer 5, Sioux Falls, S. D., 7, Yankton 8, Sioux City, Ia., 10, Norfolk, Neb., 11, Onawa, Ia., 12, Missouri Valley 13.

A RUNAWAY WIFE: Manchester, N. H., Feb. 1-3.

A SOLDIER OF FORTUNE: Philadelphia, Pa., Feb. 1-6.

A TEXAS STEER (M. Rice, mgr.): Greensboro, N. C., Feb. 2, Durham 3, Raleigh 4, Norfolk, Va., 5, 6, Newport News 8, Petersburg 9, Richmond 10, Charlottesville 11, Annapolis, Md., 12, Atlantic City, N. J., 13.

A THOROUGHBRED TRAMP (Elmer Walters; Harry Darlington, mgr.): Marion, Ind., Feb. 2, Van Buren 3, Hartford City 4, Muncie 6, Lima, O., 8, Delphos 9.

A TRIP TO CHINATOWN: Carrollton, Mo., Feb. 2, Richmond 3, Boonville 4, Alton, Ill., 6, St. Louis, Mo., 7-13.

A WIFE'S MISTAKE (T. P. Spanton, mgr.): Manchester, N. H., Feb. 1-3, Holyoke, Mass., 4-6.

ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): Philadelphia, Pa., Feb. 1-6.

ADAMS, MAUDE: Washington, D. C., Feb. 1-6.

AFTER MIDNIGHT: Albany, N. Y., Feb. 1-3.

ALLEN, VIOLA: Pittsburgh, Pa., Feb. 1-6.

ALONG THE KENNEBEC (Chas. R. Reno, mgr.): Scranton, Pa., Jan. 31-Feb. 2, Wilkes-Barre 3-5, Philadelphia 8-13.

AN HEIRESS TO MILLIONS: New York city Feb. 1-6.

ALPHONSE AND GASTON: Houston, Tex., Feb. 2, Galveston 3, Victoria 4, San Antonio 5, Corsicana 6, Shreveport, La., 7, Denison, Tex., 8, Gainesville 9, Fort Worth 10, Dallas 11, Trinidad, Col., 14, Pueblo 15, Leadville 16, Cripple Creek 17, Victor 18, Colorado Springs 19, Greeley 20, Denver 22.

ARE YOU A MASON: Port Townsend, Wash., Feb. 2, Olympia 3, Hoquaim 4, Tacoma 5, 6, Seattle 7-13, Ellensburg 15.

ARIZONA: Baltimore, Md., Feb. 1-6, Annapolis 8, Winchester, Va., 9, York, Pa., 10, Columbia 11, Reading 12, Phoenixville 13.

AT CRIPPLE CREEK: Washington, D. C., Feb. 1-6.

AT THE OLD CROSS ROADS (Arthur C. Alston, prop. and mgr.): Omaha, Neb., Jan. 31-Feb. 3, Wahoo 4, Beatrice 5, Horton, Kan., 6, St. Joseph, Mo., 7-10, Soldiers' Home, Kan., 11, Warrensburg, Mo., 12, Sedalia 13, St. Louis 14-20.

BARRYMORE, ETHEL: Philadelphia, Pa., Jan. 25-Feb. 6.

BATES, BLANCHE (David Belasco, mgr.): Philadelphia, Pa., Jan. 18-Feb. 13.

BEN HUR: Terre Haute, Ind., Feb. 1-3, Nashville, Tenn., 8-13.

BERESFORD, HARRY: Kansas City, Mo., Feb. 1-6.

BINGHAM, AMELIA: New York city Jan. 18-Feb. 6.

BLAIR, EUGENIE: Boston, Mass., Feb. 1-6.

BLOODGOOD, CLARA: Pueblo, Col., Feb. 2, Kansas City, Mo., 4-6.

BONELLI, WILLIAM, AND ROSE STAHL: Quebec, Can., Feb. 1-3, Ottawa 4-6.

BURGESS, NEIL (H. A. Mann, mgr.): Springfield, Mass., Feb. 1-3, Bridgeport, Conn., 4-6, Philadelphia, Pa., 8-13.

BUSTER BROWN (Broadhurst and Currie, mgrs.): Boston, Mass., Jan. 25-Feb. 6, Springfield 8, New Haven, Conn., 9, Hartford 10, Bridgeport 11, New London 12, Waterbury 13, Philadelphia, Pa., 15-20.

BUSK IZZY: Elkhart, Ind., Feb. 2, Battle Creek, Mich., 3, Grand Rapids 4-6, Toledo, O., 7-10, Jackson, Mich., 11, Bay City 12, Saginaw 13, Detroit 14-20.

CARTER, MRS. LESLIE: St. Joseph, Mo., Feb. 1, 2.

CHECKERS (Kirke La Shelle, mgr.): New York city Jan. 25-Feb. 20.

CHILD SLAVES OF NEW YORK (J. B. Isaacs, mgr.): Camden, N. J., Feb. 1-3, Wilmington, Del., 4-6, Brooklyn, N. Y., 8-13.

CLARKE, HARRY CORSON: Houston, Tex., Jan. 5-Feb. 6.

CLEMENT, CLAY (Joseph C. Logan, mgr.): Louisville, Ky., Feb. 1-6.

COGHLAN, GERTRUDE: Albert Lea, Minn., Feb. 11, COGHLAN, ROSE (Jules Murry, mgr.): Alexandria, La., Feb. 2, Beaumont, Tex., 3, Galveston 4.

COHAN, GUS, AND KATE WATSON: Marianna, Ark., Feb. 2, Covington, Tenn., 3, Paducah, Ky., 6.

CRANE, WILLIAM H.: Cincinnati, O., Feb. 1-6.

CROSMAN, HENRIETTA (David Belasco and Maurice Campbell, mgrs.): New York city Jan. 11—indefinite.

DARE DEVIL DOROTHY: Elizabeth, N. J., Feb. 4 6, Holyoke, Mass., 11-13, Fall River 18-20.

DAVID HARUM (Julius Cahn, mgr.): Oakland, Cal., Jan. 31-Feb. 3, San Jose 4, Stockton 5, Sacramento 6, Albert Lea, Minn., 11.

DAVID HARUM (John Cann, mgr.): Fort Scott, Kan., Feb. 2, Sedalia, Mo., 3, Kirksville 4, Centerville 5, Albia, Ia., 6.

DAVIS, FAY: Lawrence, Mass., Feb. 2.

DE GRASSE, JOSEPH (Jos. Shipman, mgr.): Horton, Kan., Feb. 2, Cameron, Mo., 3, Chillicothe 4, Marceline 5.

DESERTED AT THE ALTAR: Toronto, Can., Feb. 1-6.

DEVIL'S AUCTION (Chas. Yale, mgr.): New Whatcom, Wash., Feb. 2, Everett 3, Tacoma 4, Portland, Ore., 5, 6.

DODGE, SANFORD: Mason City, Ia., Feb. 2, Fairmont, Minn., 5, Spencer, Ia., 8, Algona 9, Hampton 10, Newton 12, Perry 13, Marysville, Mo., 15.

DOWN AND UP (Geo. Hickman, mgr.): Coldwater, Mich., Feb. 2, Angola, Ind., 3, Decatur 4, Montpelier 5, Hartford City 6, Portland 8.

DOWN BY THE SEA (Phil Hunt, mgr.): Fresno, Cal., Feb. 5, Stockton 6, San Francisco 7-13.

DREW, JOHN: Indianapolis, Ind., Feb. 1-6.

EDESON, ROBERT (Henry B. Harris, mgr.): New York city Jan. 18—indefinite.

EIGHT BELLS: Denver, Col., Jan. 31-Feb. 6.

ELLIOTT, MAXINE: Cleveland, O., Feb. 1-6.

EVERYMAN: Salem, Mass., Feb. 1-3, Malden 4, Newport, R. I., 5, 6.

FAVERSHAM, WILLIAM: Philadelphia, Pa., Jan. 25-Feb. 6.

FISKE, MRS. (Harrison Grey Fiske, mgr.): St. Louis, Mo., Feb. 1-6, Springfield, Ill., 8, Decatur 9, Danville 10, Terre Haute, Ind., 11, Bloomington, Ill., 12, Peoria, 13.

FOR HER CHILDREN'S SAKE (Eastern; Sullivan, Harris and Woods, mgrs.): Toledo, O., Feb. 1-3, Grand Rapids, Mich., 4-6, Davenport, Ia., 21.

FOR HER SAKE (E. J. Carpenter's; Jas. Pilgrim, mgr.): Atlanta, Ga., Feb. 1-6.

FOR HIS BROTHER'S CRIME: Richmond, Va., Feb. 1-6.

FOR HIS BROTHER'S CRIME (L. B. Williams, mgr.): Richmond, Va., Feb. 1-6, Baltimore, Md., 8-13.

FOR MOTHER'S SAKE (Rusco and Holland's; Wm. Pettie, Jr., mgr.): Salt Lake City, U., Feb. 1-3, Ogden 4, Park City 5, Evanston, Wyo., 6, Denver, Col., 14-20.

FOXY GRANDPA (Wm. A. Brady, prop.; O. H. Butler, mgr.): St. Paul, Minn., Jan. 31-Feb. 6, Minneapolis 7-13, Milwaukee, Wis., 14-20.

FROM RAGS TO RICHES (Max H. Myers, mgr.): Detroit, Mich., Feb. 1-6, St. Paul, Minn., 14-20.

GEORGE, GRACE: Pittsburgh, Pa., Feb. 1-6.

GERMAN LILLIPUTIANS (T. V. Tuchudi, mgr.): Anamosa, Ia., Feb. 2, Clinton 4, Savanna, Ill., 5, Mt. Carroll 6.

GILLETTE, WM.: New York city—indefinite.

GILMORE, PAUL (Jules Murry, mgr.): Pocatello, Ida., 2, Boise City 3, Baker City, Ore., 4, Pendleton 5, The Dalles, Wash., 6, Portland, Ore., 8, 9, Tacoma, Wash., 10, Victoria, B. C., 11, Vancouver 13, New Whatcom, Wash., 15, 16, Everett 17, Seattle 18-20.

GOODWIN, NAT: Detroit, Mich., Feb. 1-3, Springfield, O., 4, Dayton 5, Columbus 6.

GRANTLEY, HELEN (Jas. B. Belcher, mgr.): Mobile, Ala., Feb. 2, Pensacola, Fla., 3, Montgomery, Ala., 4, Birmingham 5, Amsterdam 6, Columbus, Ga., 8, Americus 9, Albany 10, Thomasville 11, Bainbridge 12, Waycross 13.

GRIFFITH, JOHN (Jno. M. Hickey, mgr.): Plymouth, Ind., Feb. 2, Rochester 3, Logansport 4, Frankfort 5, Kokomo 6, Marion 9, Noblesville 10, Union City 11, Alexandria 12, Greenfield 13.

HALL, BLANCHE (Edward C. White, mgr.): Jackson, Tenn., Feb. 2, Memphis 3, Greenville, Miss., 4, Vicksburg 5, Natchez 6.

HALL, GEORGE F. (A Ragged Hero): Newark, N. Y., Feb. 3, Canandaigua 4, Batavia 5, Niagara Falls 6, Dansville 8, Warsaw 9, Perry 10, St. Catherines, Can., 11, Brantford 12, London 13.

HANFORD, CHARLES B.: Rock Island, Ill., Feb. 2, Iowa City, Ia., 3, Muscatine 4, Ottumwa 5, Keokuk 6, Fort Madison 8, Burlington 9, Albia 10, Creston 11, Plattsmouth, Neb., 12, Fremont 13.

HANS HANSON (Jas. T. McAlpin, mgr.): Beardstown, Ill., Feb. 2, Virginia 3, Petersburg 4, Mason City 5, Delavan 6, Miner 8, Le Roy 9, Farmer City 10, Gibson City 11.

HAPPY HOOLIGAN (Eastern; Charles E. Barton, mgr.): Mattoon, Ill., Feb. 3, Springfield 4, Decatur 5, 6, Louisville, Ky., 8-13.

HAPPY HOOLIGAN (Western; Al. Dolson, mgr.): Spokane, Wash., Jan. 31-Feb. 2.

HARNED, VIRGINIA: New York city Jan. 25—indefinite.

HARPER, GEORGIA: Aberdeen, S. D., Feb. 3, Lingerwood 4, Hawkinson 5, Lisbon 6.

HAWTREY, CHARLES: Boston, Mass., Feb. 1-6.

HEARTS ADRIFT: Brooklyn, N. Y., Feb. 1-6.

HEARTS OF OAK (Wm. B. Gross, mgr.): Waterloo, Ia., Feb. 2, Fort Dodge 3, Columbus, Neb., 4, Kearney 5, Greeley, Col., 6, Denver 7-13.

HER FIRST FALSE STEP (C. F. Whitaker, prop.; E. E. Schiller, mgr.): Jersey City, N. J., Feb. 1-6, Trenton 8-10, Elizabeth 11-13, Philadelphia, Pa., 15-20.

HER MARRIAGE VOW (Vance and Sullivan, mgrs.): New Haven, Conn., Feb. 1-3, Waterbury 5, 6, Brooklyn, N. Y., 8-13, Boston, Mass., 15-20.

HER ONLY SIN: Scottdale, Pa., Feb. 2, Monongahela 3, Irwin 4, Uniontown 5, 6.

HILLIARD, ROBERT: New York city Jan. 25—indefinite.

HUMAN HEARTS (Eastern; Jesse Blanchard, mgr.): Westerly, R. I., Feb. 2, Willimantic, Conn., 3, Derby 4, Stamford 5, South Norwalk 6, Philadelphia, Pa., 8-13, New York city 15-20.

HUMAN HEARTS (Western; Claud Saunders, mgr.): Seattle, Wash., Jan. 31-Feb. 4, Port Townsend 5, Port Angeles 6, Victoria, B. C., 8, Vancouver 9.

HUMAN SLAVES: Washington, D. C., Feb. 1-6.

IF WOMEN WERE MEN (M. W. Taylor, mgr.): Boston, Mass., Feb. 1-6.

IN LOUISIANA (G. D. Johnstone, mgr.): Jennette, La., Feb. 4, Franklyn 5, Paterson 6, Morgan City 7, Houma 8, Thibodaux 9, Napoleonville 10, Donaldsonville 11, Plaquemine 12, Baton Rouge 13.

IN OLD KENTUCKY (Jacob Litt, mgr.): Chicago, Ill., Jan. 25-Feb. 6, Detroit, Mich., 8-13, Cleveland, O., 15-20.

IN THE PALACE OF THE KING (Davis and Darcy, mgrs.): Pittsburgh, Pa., Feb. 1-6.

IN THE SHADOW OF THE GALLOWS: Philadelphia, Pa., Feb. 1-6.

IRVING, HENRY: Toronto, Can., Feb. 1-3, Detroit, Mich., 4-6, St. Louis, Mo., 22-27.

JAMES BOYS IN MISSOURI (Eastern; Geo. Klimt, prop.; Frank Gazzalo, mgr.): Philadelphia, Pa., Feb. 1-6, Syracuse, N. Y., 8-10, Rochester 11-13, Utica 15, 16, North Adams, Mass., 17, Troy, N. Y., 18-20.

JEFFERSON, THOMAS: Bowling Green, O., Feb. 2, Fremont 3, Lansing, Mich., 4, Saginaw 5, Bay City 6, Port Huron 8, Niagara Falls, N. Y., 9, Lockport 10, Cohoes 11, Peekskill 12, Newburgh 13.

JOSHUA WHITCOMB (W. I. Kilpatric, mgr.): Newport, R. I., Feb. 2, Milford, Mass., 3, Gloucester 4, Portland, Me., 5, Lewiston 6, Augusta 8, Bangor 9, Bath 10, Portsmouth, N. H., 11, Lowell, Mass., 12, Lawrence 13.

JUST STRUCK TOWN (Lawrence Williams, mgr.): Monmouth, Ill., Feb. 2, Moline 3, Rockford 5, Kewanee 6.

KELCEY, HERBERT, AND EFFIE SHANNON: Hamilton, Can., Feb. 4.

KENDAL, EZRA: Altoona, Pa., Feb. 3, Williamsport 4.

KIDNAPPED IN NEW YORK (Harry Montgomery, mgr.): Cincinnati, O., Jan. 31-Feb. 6, St. Louis, Mo., 7-13.

KING-PERKINS (Edward Taylor, mgr.): Stuart, Ia., 2, Guthrie Centre 3, Walnut 4, Harlan 5, Avoca 6, Neola 7, Atlantic 8, Carson 9, Glenwood 10, Shenandoah 11, Clarinda 12, Maryville, Mo., 13.

LANGTRY, MRS.: Salt Lake City, U., Feb. 1-3, Colorado Springs, Col., 5, Pueblo 6.

LEGALLY DEAD (Harry Shannon, mgr.): Oakland, Ill., Feb. 2, Arcola 3, Paris 4, Montesuma, Ind., 6, Crawfordsville 7, New Castle 10, Montpelier 11, Hartford City 12, Dunkirk 13, Portland 15.

LITTLE MARY: Boston, Mass., Jan. 25—indefinite.

M'FADDEN'S FLATS (Thos. R. Henry, mgr.): Springfield, Mass., Feb. 1-6, Syracuse, N. Y., 8-10, Rochester, 11-13, Schenectady 15-18.

MACK, ANDREW: New York city Jan. 18-Feb. 6.

MAN TO MAN (W. S. Butterfield, mgr.): Seymour, Ind., 2, Columbus 3, Shelbyville 4, Connersville 5, Hamilton, O., 6.

MANSFIELD, RICHARD (Lyman B. Glover, mgr.): Baltimore, Md., Feb. 1-6.

MASON AND MASON (Broadhurst and Currie, mgrs.): Quincy, Ill., Feb. 2, Burlington 3, Keokuk, Ia., 4, Springfield, Ill., 5, La Salle 7, Peoria 8, Canton 9, Rock Island 11, Rockford 12, Elgin 13, Milwaukee, Wis., 14-20.

MELVILLE, ROSE (J. R. Sterling, mgr.): New Orleans, La., Jan. 31-Feb. 6.

MICKEY FINN (Clark Brown, mgr.): Portland, Ore., Jan. 31-Feb. 6.

MR. JOLLY OF JOLIET (Broadhurst and Currie, props.; H. A. Wickham, mgr.): Nashville, Tenn., Feb. 2, Clarksville 3, Bowling Green, Ky., 4, Owensboro 5, Boonsville, Ind., 6, Louisville, Ky., 8-13, Springfield, Ill., 14, Decatur 15, Peoria 16, Lafayette, Ind., 17.

MRS. WIGGS OF THE CABBAGE PATCH: Philadelphia, Pa., Jan. 25-Feb. 13.

MURPHY, JOSEPH: Toledo, O., Jan. 31-Feb. 3, Saginaw, Mich., 4, Bay City 5, Port Huron 6, Grand Rapids 7-10, South Bend, Ind., 11, Ottawa, Ill., 12, Aurora 13, Milwaukee, Wis., 21-27.

MURPHY, TIM: Alton, Ill., Feb. 2, Paducah, Ky., 3, MURRAY AND MACK (Ollie Mack, mgr.): Visalia, Cal., Feb. 2, Hanford 3, Fresno 4, San Francisco 7-13.

NEILL, JAMES (Edwin H. Neill, mgr.): Los Angeles, Cal., Jan. 19-Feb. 20.

NEW YORK DAY BY DAY (Geo. W. Winnett, mgr.): Dover, N. J., Feb. 2, Easton, Pa., 3, Hoboken, N. J., 4-6, Philadelphia, Pa., 8-13, Trenton, N. J., 15, Olyphant 17, Oxford, N. Y., 18.

NINETY AND NINE: Albany, N. Y., Feb. 1-3, Troy 4-6.

NOBODY'S CLAIM: Baltimore, Md., Feb. 1-6.

NOT GUILTY (B. Smith, mgr.): Detroit, Mich., Jan. 31-Feb. 6.

OLCOTT, CHAUNCEY: New York city Jan. 5-Feb. 20.

OLD ARKANSAW (Fred Raymond's): Grinnell, Ia., Feb. 2, Oskaloosa 3, Washington 4, Fairfield 5, Ottumwa 6, Centerville 8, Princeton, Mo., 9, Trenton 10, Milan 11, Laclede 12, Kirksville 13, Memphis 15, Kahoka 16, Burlington, Ia., 17, Ft. Madison 18, Albia 19, Chariton 20.

ON THE BRIDGE AT MIDNIGHT (Geo. Klimt, prop.; Frank Gazzalo, Mgr.): Buffalo, N. Y., Feb. 1-6, Montreal, Can., 8-13, Ottawa 15-17, Quebec 18-20.

ON THE STROKE OF TWELVE: Cleveland, O., Feb. 1-6.

ONE NIGHT IN JUNE (Henry B. Marks, mgr.): Sacramento, Cal., Feb. 4, Oroville 5, Chico 6, Roseburg 7, Ashland, Ore., 9, Grant's Pass 10, Albany 12, Salem 13, Portland 14-20.

OSTERMAN, KATHERINE: Cleveland, O., Feb. 1-6.

OUR GOBLIN: Joplin, Mo., Feb. 2, Springfield 3, Nevada 4, Carthage 5, Pittsburg, Kan., 6, Webb City, Mo., 7, Ft. Scott, Kan., 8, Weir City 9, Coffeyville 11, Winfield 12, Wichita 13, Newton 15.

OUR NEW MINISTER (Miller and Conyers, mgrs.): Brooklyn, N. Y., Feb. 1-6, Jersey City, N. J., 8-13, Philadelphia, Pa., 15-27.

OVER NIAGARA FALLS (C. Rowland and Clifford, mgrs.): Mason City, Ia., Feb. 2, Hampton 3, Waverly 4, Marshalltown 5, Independence 6, Elkador 8, Waukon 9, Dubuque 10, Rockford, Ill., 11, Beloit, Wis., 12, Janesville 13.

OVER NIAGARA FALLS (A. Rowland and Clifford, mgrs.): Baltimore, Md., Feb. 1-6, Washington, D. C., 8-13.

OWEN, WILLIAM (Martin Sheeley, mgr.): Dubuque, Ia., Feb. 8, Waterloo 9, Charles City 10, Cedar Falls 11, Cedar Rapids 12, Marshalltown 13.

PATTON, W. R. (J. M. Stout, mgr.): Gainesville, Tex., Feb. 2, Ardmore, I. T., 3, Norman 5, Guthrie 6, Oklahoma, O. T., 7, Hot Springs 10, Newport 11.

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THEATRICAL WEEKLY RATES.

Shall be glad to see all of my old friends, and others. Come and feel at home.

WILLIAM C. RICHARDSON, Manager.

Formerly Business Manager Col. Sinn's Park Theatre, Brooklyn, for six seasons.

PECK'S BAD BOY (Southern; Harry Reavey, mgr.): Birmingham, Ala., Feb. 4.

PICKINGS FROM PUCK (Ollie Mack and Jas. M. Galter, mgrs.): Des Moines, Ia., Feb. 1-3, Boone 4, Perry 5, Creston 6, Kansas City, Mo., 7-13.

QUEEN OF THE HIGHWAY (Wallick's; W. McGowan, mgr.): Ottawa, Can., Feb. 1-3, Kingston 4, Hamilton 5, 6, Syracuse, N. Y., 8-10, Rochester 11-13.

QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): Philadelphia, Pa., Feb. 1-6.

QUINCY ADAMS SAWYER (Western; W. G. Snelling, mgr.): Winfield, Kan., Feb. 2, Arkansas City 3, Independence 4, Coffeyville 5, Parsons 6, Chanute 8, Ft. Scott 9, Pittsburg 10, Galena 11, Joplin 12, Aurora 13.

QUINCY ADAMS SAWYER (Central; C. H. Smith, mgr.): Norristown, Pa., Feb. 2, South Bethlehem 3, Wilkes-Barre 4, Scranton 5, Easton 6, New York city 8-March 7.

REHAN, ADA, and OTIS SKINNER: New York city Jan. 18-Feb. 6.

RICHMAN, CHARLES: Erie, Pa., Feb. 3, 4.

ROBER, KATHERINE: Fall River, Mass., Feb. 1-6, Taunton 8-12, Lynn, 15-20.

ROBERT EMMET: Newark, N. J., Feb. 2-6, New Haven, Conn., 8, 9, Paterson, N. J., 10-12.

ROBERTS, FLORENCE (Frederic Belasco, prop.; E. D. Price, mgr.): Victoria, B. C., Feb. 2, Vancouver 4, Everett, Wash., 5, North Yakima 6, Spokane 7-10, Missoula, Mont., 11, Great Falls 12, Helena 13, Butte 14-17, Pocatello, Ida., 18, Ogden, U., 19, 20.

ROBERTSON, FORBES, AND GERTRUDE ELLIOTT: Montreal, Can., Feb. 1-6.

ROBSON, ANDREW (J. W. Bennett, mgr.): Los Angeles, Cal., Feb. 4-6, San Diego 7, Santa Ana 8, Pasadena 9, San Bernardino 10, Pomona 11.

ROBSON, ELEANOR: New York city—indefinite.

ROYAL LILLIPUTIANS: Kansas City, Mo., Feb. 1-6, St. Louis 8-13, Springfield, Ill., 21, Decatur 22.

RUSSELL, ANNIE: New York city Jan. 25—indefinite.

SAG HARBOR (Wm. B. Gross, mgr.): Grand Forks, N. D., Feb. 2, Fargo 3, Jamestown 4, Livingston, Mont., 5, 6, Bozeman 8, Butte 9, Helena 10-12, Missoula 13, Spokane, Wash., 14-17, North Yakima 18, Ellensburg 19, Tacoma 20.

SANFORD, WALTER: Auckland, New Zealand, Jan. 1-Feb. 13, Wellington 15-March 26.

SAVED FROM THE SEA: Pittsburgh, Pa., Feb. 1-6.

SHADOWS OF A GREAT CITY: Buffalo, N. Y., Feb. 1-6.

SHEA, THOS. F. (Jas. Wall, mgr.): Philadelphia, Pa., Feb. 1-6.

SHORE ACRES (Wm. B. Cross, mgr.): Grand Rapids, Mich., Feb. 1-3, Kalamazoo 4, Goshen, Ind., 5, Marion 6, Cincinnati, O., 7-13, Circleville 15, Lancaster 16, Nelsonville 17, Jackson 18, Portsmouth 19.

SIDE TRACKED (Jule Walters; Tom North, mgr.): Momence, Ill., Feb. 1, Chatsworth 2, El Paso 3.

SIDE TRACKED (R. L. Scanlon, mgr.): York, Neb., Feb. 17.

SIGNS OF FLAMES (A. H. Palmer, mgr.): Keithsburg, Ill., Feb. 2, Grinnell 3, Marshalltown 4, Hedrick 5.

SIMPLE SIMON (C. S. Williams, mgr.): Watkins, N. Y., Feb. 2, Corning 3, Bath 4, Dansville 5, Waverley 6, Towanda, Pa., 8, Oswego, N. Y., 9.

SI PLUNKARD (Jack Sawyer, mgr.): Peru, Ind., Feb. 2, Kokomo 3, Elwood 4, Anderson 5, New Castle 6, Greenfield 8, Martinsville 9, Franklin 10, Bedford 11, Bloomfield 12, Terre Haute 13.

SKY FARM: Woonsocket, R. I., Feb. 2, Milford, Mass., 3, Marlboro 4, Clinton 5, South Framingham 6, Fitchburg 8, Leominster 9, Gardner 10, Keene, N. H., 11.

SLAVES OF THE MINE: Seattle, Wash., Feb. 14-20.

SPOTLESS TOWN (H. Rapple, mgr.): Tyler, Tex., Feb. 2, Shreveport, La., 3, Texarkana, Tex., 4, Little Rock, Ark., 5, Fort Smith 6.

SOLDIERS OF FORTUNE: Philadelphia, Pa., Feb. 1-6.

SOTHERN, E. H.: Columbus, O., Feb. 2, 3, Dayton 4, Indianapolis, Ind., 5, 6.

STODDARD, JAMES H. (Kirke La Shelle, mgr.): Winnipeg, Can., Feb. 1-6.

STUART, RALPH: New York city Jan. 18-Feb. 6.

SULLY, DANIEL: St. Paul, Minn., Jan. 31-Feb. 3, Minneapolis 4-6.

SWEET CLOVER (A. A. Thayer, mgr.): Mexico, Mo., Feb. 2, Moberley 3, Chillicothe 5, St. Joseph 6, Nebraska City 8, Atchison, Kan., 9.

THE BURGLAR (Western): Winterset, Ia., Feb. 2, Creston 4, Red Oak 5, Clarinda 6, Shenandoah 9.

THE CAVALIER: Dubuque, Ia., Feb. 3, Albert Lea, Minn., 5, Minneapolis 6-9.

THE CHARITY NURSE (Heuck and Fennessy, props.; Jno. M. Cooke, mgr.): Chicago, Ill., Jan. 17-Feb. 6, Milwaukee, Wis., 7-13.

THE CONVICT'S DAUGHTER: Lebanon, O., Feb. 2, Wilmington 3, Washington C. H., 4, Circleville 5, Norwalk 6.

THE COUNTY CHAIRMAN (Henry W. Savage's): New York city Nov. 24—indefinite.

THE DARKEST HOUR (Lincoln J. Carter's): New Haven, Conn., Feb. 4-6.

THE DEATH WATCH (Will Cressy, mgr.): Frankfort, Mich., Feb. 4, Traverse City 5, Petoskey 6.

THE EARL OF PAWTUCKET (H. S. Daniel, mgr.): Atlanta, Ga., Feb. 2, 3, Chattanooga, Tenn., 4, Nashville 5, 6.

THE ELEVENTH HOUR: Dover, N. J., Feb. 2, Easton, Pa., 3, Hoboken, N. J., 4-6.

THE ETERNAL CITY: San Francisco, Cal., Feb. 25-March 10.

THE FACTORY GIRL (Chas. H. Wuers, mgr.): St. Paul, Minn., Feb. 7-13, Minneapolis 14-20.

THE FAST MAIL: Hagerstown, Md., Feb. 3, Chester, Pa., 5.

THE FLAMING ARROW: Findlay, O., Feb. 3, Marion 4, Upper Sandusky 5, Lima 6.

THE FUNNY MR. DOOLEY: New York city Feb. 1-6.

THE GAY MR. GOLDSTEIN: Hattiesburg, Ala., Feb. 2, Meridian, Miss., 3, Jackson 4, Baton Rouge, La., 5, 6, New Iberia 7, Crowley 8, Jennings 9, Sour Lake 10, 11, Galveston, Tex., 13, 14.

THE GREAT WHITE DIAMOND: Dayton, O., Feb. 1-3, Akron 4-6.

THE FAST MAIL: Annapolis, Md., Feb. 3, Hagerstown 5, Chester, Pa., 6.

THE FATAL WEDDING (Western; Sullivan, Harris and Woods, mgrs.): Portland, Ore., Feb. 1, 2, Tacoma, Wash., 3, Everett 4, Seattle 5, 6.

THE FLAMING ARROW (Lincoln J. Carter's): Findlay, O., Feb. 3, Marion 4, Sandusky 5, Lima 8.

THE GAME KEEPER (Thos. J. Smith; Rowland and Clifford, mgrs.): Denver, Col., Jan. 31-Feb. 6.

THE HOOSIER GIRL: Marianna, Ark., Feb. 2, Corrington, Tenn., 3, Dyersburg 4, Fulton 5, Paducah, Ky., 6.

THE HEAD WAITERS (A. C. Abbott, mgr.): San Antonio, Tex., Feb. 4, Austin 5, Houston 6, Galveston 7, Waco 8, Marlin 9, Corsicana 10, Tyler 11, Greenville 12, Paris 13.

THE HOTTEST COON IN DIXIE: St. Joseph, Mo., Feb. 2, 3, Atchison, Kan., 4, Hiawatha 5, Falls City, Neb., 6.

THE HEART OF MARYLAND (David Belasco, mgr.): Pittsburgh, Pa., Feb. 1-6, Cleveland, O., 8-13, Mansfield 16, Findlay 18, Kokomo, Ind., 20.

THE HOTTEST COON IN DIXIE: St. Joseph, Mo., Feb. 2, 3, Atchison, Kan., 4, Hiawatha 5, Falls City, Neb., 6, York 12, Aurora 13.

THE IRISH PAWNBROKER (Joe W. Spears, mgr.): Battle Creek, Mich., Feb. 6.

THE KATZENJAMMER KIDS: Chanute, Kan., Feb. 2, Iola 3, Ft. Scott 4, St. Joseph, Mo., 5, 6, Chillicothe 8, Kirksville 9, Macon 10, Moberly 11, Hannibal 12, Louisiana 13.

THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): St. Louis, Mo., Feb. 1-6, Birmingham, Ala., 8-13, Atlanta, Ga., 15-20.

THE LITTLE CHRISTIAN (Chas. H. Clarke, mgr.): Davenport, Ia., Feb. 2, Muscatine 3, Ottumwa 4, Oskaloosa 5, Burlington 6, Fort Madison 7, Washington 8, Marshalltown 9.

THE LITTLE CHURCH AROUND THE CORNER (Vance and Sullivan, mgrs.): Grand Rapids, Mich., Feb. 1-3, Dayton, O., 4-6, Indianapolis, Ind., 8-10, Columbus, O., 11-13.

THE LITTLE HOMESTEAD (Wm. McCauley, mgr.): Port Gibson, Miss., Feb. 2, Brookhaven 3, Jackson 6, Kosciusko 8, Canton 9, Yazoo City 10, Vicksburg 11, Greenville 12, Greenwood 13.

THE MAN WHO DARED (Henry Pierson, mgr.): Norfolk, Va., Feb. 1-6, Richmond 8-13.

THE MERCHANT OF VENICE (Joseph Shipman, mgr.): Horton, Kan., Feb. 2, Cameron, Mo., 3, Chillicothe 4, Marceline 5, Kirksville 6.

THE MIS

EMPIRE: Columbus, O.—indefinite.
FAWCETT, GEORGE: Baltimore, Md., Sept. 21—indefinite.
FERRIS: Minneapolis, Minn.—indefinite.
FOREPAUGH THEATRE: Philadelphia, Pa., Aug. 15—indefinite.
FRAWLEY, DANIEL, AND CO. (James Neill and Daniel Frawley, props.): Wellington, N. Z., Jan. 23-Feb. 8, Christchurch 4-12, Dunedin 13-27.
GERMAN: Philadelphia, Pa.—indefinite.
GRAND OPERA HOUSE: Pittsburgh, Pa.—indefinite.
HOPKINS: Memphis, Tenn.—indefinite.
IRVING PLACE THEATRE (Heinrich Conried, mgr.): New York city—indefinite.
LYCEUM: Cleveland, O.—indefinite.
PAYTON'S LEE AVENUE: Brooklyn, N. Y.—indefinite.
PAYTON'S FULTON STREET (Corse Payton, prop.; Fred Andrews, mgr.): Brooklyn, N. Y., Oct. 5—indefinite.
PHILLIPS' LYCEUM (Lewis A. Phillips, prop. and mgr.): Brooklyn, N. Y., Aug. 29—indefinite.
PROCTOR'S FIFTH AVENUE: New York city—indefinite.
PROCTOR'S 125th STREET: New York city—indefinite.
RADCLIFFE'S, CARRIE: Philadelphia, Pa., Sept. 7—indefinite.
SPOONER (Mrs. Spooner, prop.; Will McAllister, mgr.): Brooklyn, N. Y., Aug. 22—indefinite.
THANHOUSER: Milwaukee, Wis., July 7—indefinite.

REPERTOIRE COMPANIES

AUBREY STOCK (Eastern; Wm. Davidge, mgr.): Wilmington, Del., Feb. 1-6, Chester, Pa., 8-13, New Brunswick, N. J., 15-20.
AUBREY STOCK (Western): Rome, N. Y., Feb. 1-6, Gloversville 8-13, Oswego 15-20.
BENNETT-MOULTON (Ad. P. Reed, mgr.): Chambersburg, Pa., Feb. 1-6, Danville 8-13, Mt. Carmel 15-20.
BENNETT-MOULTON (W. A. Partello, mgr.): Fishkill, N. Y., Feb. 1-6, Ossining 8-13, Haverstraw 15-20.
BENNETT-MOULTON (F. C. Twitchell, mgr.): Geneva, N. Y., Feb. 8-13, Gloversville 22-27.
BENNETT-MOULTON (Ira H. Newhall, mgr.): New Britain, Conn., Feb. 8-13, Yonkers, N. Y., 15-20.
BENNETT-MOULTON (J. M. Torr, mgr.): Altoona, Pa., Feb. 8-13, Johnstown 15-20.
BRECKENRIDGE, CHARLES, STOCK (Boyd P. Joy, mgr.): Topeka, Kan., Feb. 1-3, Holton 4-10.
BUNTING, EMMA (Earl Burgess; Theo. Johnson, mgr.): Hazleton, Pa., Feb. 1-6.
BURKE AND McCANN (M. McCann, mgr.): Lonaconing, Md., Feb. 1-5.
CARPENTER, FRANKIE: Schenectady, N. Y., Feb. 1-6.
CARROLL COMEDY (Ion Carroll, mgr.): Tazewell, Va., Feb. 1-6.
CONROY AND MACK'S COMEDIANS (P. P. Craft, mgr.): Lisbon, O., Feb. 4-6, Butler 8-13.
COOK-CHURCH (H. W. Taylor, mgr.): Niles, O., Feb. 1-6, Ashtabula 8-13, Oil City, Pa., 15-20.
CURTS DRAMATIC: McPherson, Kan., Feb. 1-3.
CUTTER AND WILLIAMS: Punxsutawney, Pa., Feb. 1-6, Weston, W. Va., 8-13.
DAVIDSON, FRANK S.: Monticello, Ill., Feb. 1-3, Assumption 4-6, Maroa 8-10, Atlanta 11-13.
DAVIDSON STOCK (A. E. Davidson, mgr.): Ottawa, Ill., Feb. 1-6, Joliet 8-14.
DE VONDE, CHESTER (Phil Levy, mgr.): Erie, Pa., Feb. 1-6.
DILGER-CORNELL: Shamokin, Pa., Feb. 1-6, Pittston 8-13.
DIXON STOCK: Owatonna, Minn., Feb. 2, Dodge Center 3, Rochester 4.
DYFFRYN, ETHEL (Geo. E. Pickering, mgr.): Winsted, Conn., Feb. 1-6, Naugatuck 8-13.
ECLIPSE STOCK: Amite, La., Feb. 2, Magnolia, Miss., 3, 4, Summit 5, 6.
EMERALD STOCK: Canandaigua, N. Y., Feb. 1-3, Honeoye 4-6.
FALES, CHARLES T., COMEDY: Syracuse, N. Y., Jan. 17—indefinite.
FENBERG STOCK (Geo. M. Fenberg, mgr.): Portsmouth, N. H., Feb. 1-6, Nashua 8-13.
FERGUSON STOCK: Savannah, Ga., Feb. 1-6.
FERRIS COMEDIANS: Duluth, Minn., Jan. 1—indefinite.
FISKE AND STOCK: Stamford, Conn., Feb. 1-6.
FISHER AND CARROLL: Des Moines, Ia., Feb. 4-6.
FLEMING, MAMIE: Harrisburg, Pa., Feb. 1-6, Williamsport 8-13, Hazleton 22-27.
FRANCIS, MARION (Geo. K. Robinson, mgr.): Nashua, N. H., Feb. 1-6, Dover 8-13, Portsmouth 15-20.
FRENCH, IRVING (Don Macmillan, mgr.): Bonham, Tex., Feb. 1-3, Durant, I. T., 4-6, South McAlester 8-10, Muscogee 11-13.
FERGUSON STOCK: Savannah, Ga., Feb. 1-6, Jacksonville, Fla., 8-13.
GAGNON AND POLLOCK STOCK: Key West, Fla., Jan. 25-March 31.
GARSIDE, CONDIT AND MACK: Meriden, Conn., Feb. 1-6, Fitchburg 8-13, Gardner 15-20.
GODDING COMEDY (C. M. Cutter, mgr.): Merrill, Wis., Feb. 1-6, Wausau 8-13, Sheboygan 15-20.
GUY STOCK (Billy Cassell, mgr.): Jerseyville, Ill., Feb. 1-6.
HALL, HOWARD: Norfolk, Va., Feb. 1-6.
HAMMOND STOCK: Henry, Ill., Feb. 1-6.
HARCOURT COMEDY (Chas. K. Harris, mgr.): Lowell, Mass., Feb. 1-6, Portland, Me., 8-13.
HARRISON-ADAMS THEATRE: South Bethlehem, Pa., Feb. 1-6.
HARRIS-PARKINSON (Robt. H. Harris, mgr.): Bluefield, W. Va., Jan. 31-Feb. 5.
HAYWARD, GRACE: Lafayette, Ind., Feb. 1-6, Grand Rapids, Mich., 8-20.
HIMMELEIN'S IDEALS: New Brunswick, N. J., Feb. 1-6, Shamokin, Pa., 8-13, Binghamton, N. Y., 15-20.
HIMMELEIN'S IMPERIALS: Madison, Wis., Feb. 1-6, Freeport, Ill., 8-13, Clinton, Ia., 15-20.
HOEFFLER, JACK, SHOWS (Jack Hoeffler, mgr.): Vincennes, Ind., Jan. 31-Feb. 6.
HOWARD-DORSET (Geo. B. Howard, mgr.): Paducah, Ky., Jan. 25-Feb. 6, Evansville, Ind., 8-13, Frankfort, Ky., 15-17, Maysville 18-20.
HOWARD STOCK (A. G. Howard, mgr.): Providence, R. I., Feb. 1-6.
HOYT'S COMEDY: McComb City, Miss., Feb. 1-6, Biloxi 8-13.
HUNTLEY-MOORE: Elmira, N. Y., Feb. 1-6.
HUNT STOCK: Rochester, Mich., Feb. 1-6, Lapeer 8-13.
IMPERIAL STOCK: Madison, Wis., Feb. 1-6, Freeport, Ill., 8-13, Clinton, Ia., 15-20.
KARROLL, DOT: Brockton, Mass., Feb. 1-6, Fall River 8-13, Lowell 15-20.
KELLAR STOCK (A. M. Kellar, mgr.): Clyde, Okla., Feb. 1-3, Chandler 4-6, Bartlesville, I. T., 8-10, Independence, Kan., 11-13.
KENNEDY, JAMES (O. E. Wee, mgr.): Jackson, Mich., Feb. 1-6, Ft. Wayne, Ind., 8-13, Lima, O., 15-20.
KERKHOFF DRAMATIC: Centralia, Kan., Feb. 1-6.
KEYSTONE DRAMATIC (McGill and Shipman, props.): Taunton, Mass., Feb. 1-6, Salem 8-13.
KING DRAMATIC (F. F. Cleckner, mgr.): Bellaire, O., Feb. 1-6, Zanesville 8-13, Newark 15-20.
KINGSLEY-RUSSELL (E. B. Russell, mgr.): Princeton, Wyo., Feb. 1-6.
KLARK-URBAN (Harden Klark, mgr.): Granville, Vt., Feb. 1-6, Rutland 8-13, Burlington 15-20.
LOCKES, THE: Summerfield, Kan., Feb. 2-6.
LONG, FRANK E., STOCK (J. A. Lacy, mgr.): Neenah, Wis., Feb. 1-6.
LORRAINE, RHE: Watertown, N. Y., Feb. 1-6, Glens Falls 8-13, Saratoga 15-20.
LYONS, LILLIAN, STOCK (Dean and Ogle, mgrs.): Mayville, N. Y., Feb. 1-6, Westfield 8-13.
McAULIFFE, JERE, STOCK: Auburn, N. Y., Feb. 1-6, Binghamton 8-13, Pittsfield, Mass., 15-20.
McDONALD STOCK (G. W. McDonald, mgr.): Scranton, Miss., Feb. 1-6, McComb 8-13, Magnolia 15, Amite, La., 17-20.
MACK AND ARMOUR'S COMEDIANS (Chas. Drew Mack, mgr.): Higginsville, Mo., Feb. 1-3, Sweet Springs 4-6, Boonville 8-10, Jefferson City 11-13, Fayette 15-17.
MACK, WILBUR: New Albany, Ind., Jan. 25—indefinite.
MARION-GEROME: Springfield, Ky., Feb. 1-6.
MARKS BROTHERS (R. W. Marks, mgr.): Plattsburg, N. Y., Feb. 1-6, Malone 8-13.
MARKS BROTHERS (Tom Marks, mgr.): Galt, Can., Feb. 1-6.
MARKS BROTHERS (Jos. Marks, mgr.): Port Huron, Mich., Feb. 1-6.
MASON AND REED COMEDY (Sam T. Reed, mgr.): Hull, Ill., Feb. 1-6.
MATHES, CLARA: Marshfield, Ore., Feb. 1-12.
MOREY STOCK: Chanute, Kan., Feb. 1-6.
MURRAY AND MACKEY (John J. Murray, mgr.): Parkersburg, W. Va., Feb. 1-6, Huntington 8-13, Charleston 15-20.
MYERS, WILL H., STOCK (Sim Allen, mgr.): Du Bois, Pa., Feb. 1-6, Kittanning 8-13, Punxsutawney 15-20.
MYRKLE-HARDER (Wm. H. Harder, mgr.): Newburgh, N. Y., Feb. 1-6, Middletown 8-13, Easton, Pa., 15-20.
MYRKLE-HARDER (Eugene J. Hall, mgr.): Lorain, O., Feb. 1-6, Lansing, Mich., 8-13.
NATIONAL STOCK: Brunswick, Ga., Feb. 1-6.
NEILL-MOROSCO (Chas. Astor Parker, mgr.): Denver, Col., Feb. 1-6, Cripple Creek 7, Leadville 8, Salt Lake City, U., 10-13, Sacramento, Cal., 14, Oakland 15, San Jose 16.
PAYTON, CORSE, COMEDY (J. T. Macauley, mgr.): Yonkers, N. Y., Feb. 1-6, Trenton, N. J., 8-14, Wilmington, Del., 15-20.
PAYTON SISTERS (Col. Frank Robertson, mgr.): Selma, Ala., Feb. 1-3, Troy 4-6, Columbus, Ga., 8-13, Savannah 15-19.
PAYTON'S STOCK: Waltham, Mass., Feb. 1-6.
PHELAN, E. V. (Eastern; E. V. Phelan, mgr.): New Bedford, Mass., Feb. 1-6, Brockton 8-13, Newport, R. I., 15-20.
PHELAN, E. V., STOCK (Ralph A. Ward, mgr.): New Castle, Pa., Feb. 1-6, Sharon 8-13, Erie 15-20.
RAPIER PLAYERS: Camden, Mo., Feb. 1-6, Concordia 8-13.
ROCKWELL DRAMATIC: Burlington, Vt., Feb. 1-6.
ROE STOCK (C. J. W. Roe, mgr.): Cohoes, N. Y., Feb. 1-6, Schenectady 8-13.
RYAN, DANIEL R.: Glens Falls, N. Y., Feb. 1-6, Northampton, Mass., 8.
SIGHTS, PAULINE: Faulkton, S. D., Feb. 1-6.
SOUTHERN STOCK: Evansville, Ind., Feb. 1-6.
SPOONER DRAMATIC (W. Dick Harrison, mgr.): Hillsboro, Tex., Feb. 1-6.
STAR DRAMATIC: Washington, Pa., Feb. 1-6.
TAYLOR, ALBERT, STOCK: Hillsboro, Tex., Feb. 1-3, Waxahachie 4-6, Whitewright 8, 9, Cumby 10, Shreveport, La., 11-13, Winnsboro, Tex., 15, 16, Sulphur Springs 17, 18.
TOLSON STOCK (T. Dwight Pepple, mgr.): Little Rock, Ark., Feb. 1-6.
TURNER, CLARA (Moulton, Thompson and Moulton, props.; M. R. Miller, mgr.): Pittsfield, Mass., Feb. 1-6, Elmira, N. Y., 15-20.
VAN DYKE AND EATON (F. Mark, mgr.): Mc-Keesport, Pa., Feb. 1-13.
VERNON STOCK (Benj. B. Vernon, mgr.): Jersey Shore, Pa., Feb. 1-6, Austin 8-10, Ridgeway 11-13, Hazelhurst 15-17, Mt. Jewett 18-20.
VICTORIA STOCK: Tasmania, Australia, Feb. 10.
WILLS COMEDY (Wm. Gray, mgr.): Ironton, O., Feb. 1-6, Chillicothe 4-6.
WINNIGER BROTHERS' OWN (Frank Winniger, mgr.): Faribault, Minn., Feb. 1-7.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON: Brooklyn, N. Y., Feb. 1-6, New York city 8-20.
A CHINESE HONEYMOON (Western; Harry S. Fulton, mgr.): San Francisco, Cal., Jan. 25-Feb. 6, Oakland 8-10, San Jose 11, 12, Stockton 13, Los Angeles 15-17, Fresno 18, Sacramento 19, 20.
AN ENGLISH DAISY (Weber and Fields, mgrs.): New York city Jan. 18—indefinite.
BABES IN TOYLAND: New York city Oct. 12—indefinite.
BLACK PATTI TROUBADOURS: Kansas City, Mo., Jan. 31-Feb. 6.
BOSTON IDEAL: Mobile, Ala., Feb. 1-4.
CAHILL, MARIE: Buffalo, N. Y., Feb. 1-3.
DANIELS, FRANK (Chas. B. Dillingham, mgr.): Philadelphia, Pa., Jan. 25-Feb. 6, Brooklyn, N. Y., 8-13, Baltimore, Md., 15-20.
DAVIS MUSICAL EXTRAVAGANZA (R. Wade Davis, mgr.): North Adams, Mass., Feb. 12, 13.
DE ANGELIS OPERA (A. E. Morgan, mgr.): Durham, N. C., Feb. 2, Raleigh 3, Norfolk, Va., 4, Newport News 5, Richmond 6, Charlottsville, N. C., 8, Annapolis, Md. 9, Lancaster, Pa., 10, York 11, Harrisburg 12, Wilmington, Del., 13.
EARL, VIRGINIA: New York city Jan. 18—indefinite.
EDWARDES, PAULA: Grand Rapids, Mich., Feb. 4, Battle Creek 5.
FRENCH OPERA: New Orleans, La., Nov. 10—indefinite.
HOITY TOITY (Ollie Mack and Jos. M. Galtes, mgrs.): Hamilton, Can., Feb. 3, St. Catherines 5.
HOPPER, DE WOLF (G. W. Wadleigh, mgr.): Portland, Me., Feb. 1, 2, Lewiston 3, Dover, N. H., 4, Salem, Mass., 5, Concord, N. H., 6.
KING DODO (Henry W. Savage's): New Orleans, La., Feb. 1-6.
METROPOLITAN OPERA: New York city—March 5.
MISS BOB WHITE: Clarkesburg, W. Va., Feb. 2, Morgantown 3, Youngstown, O., 4, Warren 5, Salem 6, Sistersville, W. Va., 8, Marietta, O., 9, Nelsonville 10, Cambridge 11, Zanesville 12, Coshocton 13, Mansfield 15, Wooster 16.
MOTHER GOOSE: New York city Nov. 30—indefinite.
PEGGY FROM PARIS (Henry W. Savage, pres.): Brooklyn, N. Y., Feb. 1-6.
SAVAGE'S, HENRY W., GRAND OPERA: Washington, D. C., Feb. 1-6.
ROGERS BROTHERS: Providence, R. I., Feb. 1-6.
SCHEFF FRITZI: Newark, N. J., Feb. 1-6.
THE BILLIONAIRE: St. Louis, Mo., Jan. 31-Feb. 6.
THE BOSTONIANS: Fargo, N. D., Feb. 2, Livingston, Mont., 4, Butte 5, 6.
THE CHAPERONS (Klingsbury and Welty, mgrs.): Lima, O., Feb. 2, Sandusky 3, Toledo 5, 6, Findlay 8, Marion 9, Mansfield 10, Wheeling, W. Va., 12, Marietta, O., 13, Huntington, W. Va., 15, Portsmouth, O., 16, Lexington, Ky., 17, Owensboro 18.
THE COUNTRY GIRL: Springfield, Mass., Feb. 2, Northampton 3, Worcester 4, Hartford, Conn., 5, New Haven 6.
THE GIRL FROM KAY'S: New York city Nov. 2—indefinite.
THE GOOD OLD SUMMER TIME: Worcester, Mass., Feb. 1-6.
THE MEDAL AND THE MAID: New York city Jan. 11-Feb. 20.
THE PRINCE OF PILSEN (Eastern; Henry W. Savage's): Baltimore, Md., Feb. 1-6.
THE PRINCE OF PILSEN (Western; Henry W. Savage's): Dubuque, Ia., Feb. 4, Cedar Rapids 6.
THE ROGERS BROTHERS: Providence, R. I., Feb. 1-6.
THE RUNAWAYS: Savannah, Ga., Feb. 2, Jacksonville, Fla., 3, Macon, Ga., 4, Columbus 5, Montgomery, Ala., 6.
THE SHOW GIRL: New York city Feb. 1-6.
THE SILVER SLIPPER: Louisville, Ky., Feb. 1-3, Decatur, Ill., 4, Bloomington 5, Springfield 6.
THE TELEPHONE GIRL (Riggs and Plohm, mgrs.): Huntington, W. Va., Feb. 2, Charleston 3, Gallipolis, O., 4, Ironton 5, Plymouth 6, Maysville, Ky., 8, Paris 9, Richmond 10, Winchester 11.
THE TENDERFOOT: Anderson, Ind., Feb. 3, Grand Rapids, Mich., 6.
THE WIZARD OF OZ: St. Louis, Mo., Feb. 1-6.
THE WIZARD OF OZ: Galesburg, Ill., Feb. 2, Peoria 3, Hannibal, Mo., 4, Moberly 5, Sedalia 6, Ft. Scott, Kan., 8, Pittsburg 9.
THREE LITTLE MAIDS: Springfield, Mass., Feb. 3, Waterbury, Conn., 4, Hartford 5, New Haven 6.
TIVOLI: San Francisco, Cal.—indefinite.
WILBUR OPERA (W. H. Fullwood, mgr.): Hamilton, Can., Feb. 1-8, London 15-20.
WILLS, NAT M. (Broadhurst and Currie, mgrs.): Cincinnati, O., Jan. 31-Feb. 6, Springfield 8, Tiffin 9, Lima 10, Toledo 11-13, Pittsburg, Pa., 15-20.
WILSON, FRANCIS: Williamsport, Pa., Feb. 3.

MINSTRELS.

BARLOW AND WILSON (Lawrence Barlow, mgr.): Eminence, Ky., Feb. 2, Richmond 4, Knoxville, Tenn., 5, Newport 8, Asheville, N. C., 9, Hickory 10.
CLARK'S: Greenville, S. C., Feb. 6.
DOCKSTADER'S (J. H. Decker, mgr.): Newark, N. J., Feb. 1-6.
FIELD'S, AL. G. (J. M. J. Kane, mgr.): Elizabeth, N. J., Feb. 2, Trenton 3, Reading, Pa., 4, Lancaster 5, Harrisburg 6, Cumberland, Md., 8, Uniontown, Pa., 9, Greensburg 10.
GORTON'S (C. C. Pearl, mgr.): Dixon, Ill., Feb. 2, Freeport 3, Rockland 4, Morengo 5, Belvidere 6.
HAVERLY'S: Fort Worth, Tex., Feb. 2, Corsicana 3, Morlin 4, Waco 5, Austin 6.
KERSAND'S, BILLY (C. Jay Smith and W. C. Thompson, mgrs.): Charlotte, N. C., Feb. 3, Gaffney, S. C., 4, Columbia 5, Sumter 6, Charleston 8, Augusta, Ga., 9, Savannah 10, Brunswick 11, Waycross 12, St. Augustine, Fla., 13.
NASHVILLE STUDENTS: Weir City, Kan., Feb. 2, Girard 3, Chanute 4, Fredonia 5, Howard 6, Eureka 8, Madison 9, Osage City 10, Council Grove 11, Herrington 12, Salina 13, McPherson 15, Hutchinson 16, Lyons 17, Great Bend 18.
QUINLAN AND WALL'S: Joliet, Ill., Feb. 7, Galesburg 8, Streator 9, Decatur 10, Terre Haute, Ind., 12, Vincennes 13.
RICHARD AND PRINGLE'S (Rusco and Holland, mgrs.): Santa Ana, Cal., Feb. 2, Ventura 3, Santa Barbara 4, San Louis Obispo 5, Salinas 6, Watsonville 8, Livermore 9, Fresno 10, Merced 11, Napa 12, Vallejo 13.
VOGEL'S, JOHN W.: Lyons, N. Y., Feb. 2, Palmyra 3, Warsaw 4, Perry 5, Corning 6, Hornellsville 8, Wellsville 9, Jamestown 10, Titusville, Pa., 11, Kane 12, Johnsonburg 13.
WHO WHAT WHEN: Bonham, Tex., Feb. 2, Honey Grove 3, Denison 5.

VARIETY.

AMERICAN BURLESQUERS: Scranton, Pa., Feb. 1-3, Reading 4-6.
BEHMAN SHOW: Brooklyn, N. Y., Feb. 13.
BLUE RIBBONS: Paterson, N. J., Feb. 1-6.
BOHEMIANS: Cincinnati, O., Feb. 1-6.
BON TONS: Boston, Mass., Feb. 1-6.
BOWERY BURLESQUERS: New York city Feb. 1-6, Philadelphia, Pa., 8-13.
BRIGADIERS: Cleveland, O., Feb. 1-6.
BRYANT BURLESQUERS: Rochester, N. Y., Feb. 1-6.
CHERRY BLOSSOMS: New York city Feb. 1-6.
CITY SPORTS: Washington, D. C., Feb. 1-6.
CLARK'S NEW ROYALS: Philadelphia, Pa., Feb. 1-6.
CRACKER JACKS: Detroit, Mich., Jan. 31-Feb. 6.
DAINTY DUCHESS: Buffalo, N. Y., Feb. 1-6.
DEVERE, SAM: Albany, N. Y., Feb. 1-3, Troy 4-6.
FOSTER, FAY: Pittsburgh, Pa., Feb. 1-6.
FRENCH FOLLY (S. P. Phillips, mgr.): Zanesville, O., Feb. 2.
GAY MASQUERADERS: New York city Feb. 1-6.
HILL, ROSE, ENGLISH FOLLY: New York city Feb. 1-6.
HOMER AND MASON: Rochester, N. Y., Feb. 1-6.
HYDE'S COMEDIANS: Pittsburgh, Pa., Feb. 1-6.
IMPERIAL BURLESQUERS: St. Paul, Minn., Feb. 1-6.
INDIAN MAIDENS: Somerset, Pa., Feb. 2, Hambleton, W. Va., 3, Cumberland, Md., 4, Salem, W. Va., 5, Uniontown, Pa., 6, Scottdale 8, Belle Vernon 9.
INNOCENT MAIDS (T. W. Dinkins, mgr.): Oil City, Pa., Feb. 2, Titusville 3, South Sharon 5, Greenville 6, New Castle 8, Beaver Falls 9, Niles, O., 10, Rochester 11, Washington 12, Connellsville 13.
IRWIN'S, FRED: Indianapolis, Ind., Feb. 1-6.
JOLLY GRASS WIDOWS: Philadelphia, Pa., Feb. 1-6.
KENTUCKY BELLES: Jersey City, N. J., Feb. 1-6.
KNICKERBOCKERS: Baltimore, Md., Feb. 1-6.
MAJESTICS (Fred Irwin, mgr.): New York city Jan. 25-Feb. 6.
MERRY MAIDENS: Minneapolis, Minn., Feb. 1-6.
MOONLIGHT MAIDS: Montreal, Can., Feb. 1-6.
MORNING GLORIES: Boston, Mass., Feb. 1-6.
NEW YORK STARS: Detroit, Mich., Feb. 1-6.
ORPHEUM SHOW: Grand Island, Neb., Feb. 2, Lincoln 3, St. Joseph, Mo., 4, Atchison, Kan., 5, Leavenworth 6.
PARISIAN WIDOWS: New York city Feb. 1-6.
RAMBLERS: Buffalo, N. Y., Feb. 1-6.
REEVES, AL., BURLESQUERS: Providence, R. I., Feb. 1-6.
REILLY AND WOODS: Toronto, Can., Feb. 1-6.
RENTZ-SANTLEY: Louisville, Ky., Feb. 1-6.
RICE AND BARTON'S GAIETY: Kansas City, Mo., Feb. 1-6.
SYDELL, ROSE: Milwaukee, Wis., Jan. 31-Feb. 6.
THOROUGHBREDS: Brooklyn, N. Y., Jan. 25-Feb. 6.
TIGER LILLIES: Brooklyn, N. Y., Jan. 25-Feb. 6.
TROCADERO BURLESQUERS: Paterson, N. J., Feb. 1-6.
TROUBADOURS: Lowell, Mass., Feb. 1-6, Springfield 8-13, Boston 16-20.
UTOPIANS: St. Louis, Mo., Jan. 31-Feb. 6.
VANITY FAIR: St. Paul, Minn., Feb. 1-6.
WEBER AND FIELDS: New York city Sept. 17—indefinite.
WORLD BEATERS: Philadelphia, Pa., Feb. 1-6.
ZAZELL AND VERNON'S COMEDIANS (H. H. Hill, mgr.): Bedford, Ind., Feb. 2, Madison 4, West Baden 7, Anderson 8, 9.

MISCELLANEOUS.

BOSTOCK'S TRAINED ANIMALS: Philadelphia, Pa.—indefinite.
BOSTON LADIES' ORCHESTRA: Auburn, N. Y., Feb. 1-6, Binghamton 8-13, Pittsfield, Mass., 15-20.
BOWMAN'S CIRCUS: Arcadia, Fla., Feb. 7.
BROOKES' CHICAGO MARINE BAND (Bert A. Hall, mgr.): Pittsburgh, Pa., Feb. 1-3, Steubenville, O., 7, Beaver Falls, Pa., 8, Meadville 9, Oil City 10, Warren 11, Dunkirk, N. Y. 12, Lockport 13.
BROWN'S AMUSEMENT (Southern): Beaumont, Tex., Feb. 1-6, Houston 8-13.
BROWN AMUSEMENT (Western): Conway, Ark., Feb. 1-6, Burrellville 8-13.
CANADIAN JUBILEE SINGERS: Lakeport, N. H., Feb. 2, Meredith 3, Ashland 4, Warren 5, Wells River, Vt., 6.
CONGRESS OF NATIONS (Wm. H. Josselyn, mgr.): Vincennes, Ind., Feb. 7, Washington 8, Princeton 9, Terre Haute 14, Decatur, Ill., 17, 18.
CREATORS' BAND (Howard Pew and Frank Gerth, mgrs.): Memphis, Tenn., Jan. 31-Feb. 2, Greenville, Miss., 3, Vicksburg 4, Natchez 5, Baton Rouge La., 6, New Orleans 7, Mobile, Ala., 8, Pensacola, Fla., 9, Montgomery, Ala., 10, Anniston 11, Chattanooga, Tenn., 12, Knoxville 13, Louisville, Ky., 14.
CRYSTALPLEX (W. H. Walsh, mgr.): Concord, N. H., Feb. 1-6, Portsmouth 8-13.
HAGENBECK'S TRAINED ANIMALS: Des Moines, Ia., Feb. 1-3.
HART, THE LAUGH KING: Hattiesburg, Miss., Feb. 1-6, Laurel 8-13, Lexington 15-20.
HERRMANN THE GREAT: Buffalo, N. Y., Feb. 1-6, Brooklyn 8-13, Providence, R. I., 15-20.
HEWETT (Illusionist): Lyndon, Kan., Feb. 1-3, Osage City 4-6, Burlington 8, 9.
KILTIES' BAND (T. P. J. Power, mgr.): Missoula, Mont., Feb. 2, Spokane, Wash., 3, 4, Colfax 5, Walla Walla 6, Seattle 7.
KNOWLES, THE (Hypnotists: Elmer E. Knowles, mgr.): Jacksonville, Fla., Feb. 1-6, Brunswick, Ga., 8-13, Columbia, S. C., 15-20.
PATTI, ADELINA: Memphis, Tenn., Feb. 4, Birmingham, Ala., 6, Atlanta, Ga., 8, Richmond, Va., 11.
PERKINS, ELI (Harrison Downs, mgr.): Easton, Pa., Feb. 5, Collegeville 6.
PRESCELLE (Chas. Hine, mgr.): East Stroudsburg, Pa., Feb. 1-6, Pittston 8-13.
SHEPHERD'S MOVING PICTURES (Eastern; A. L. Shepherd, mgr.): Hartford, Conn., Feb. 1-3, New Haven 4, 5, Providence, R. I., 7.
SHIPP'S CIRCUS: Rock Island, Ill., Feb. 1-6.
SLAYTON'S JUBILEE SINGERS: New Concord, O., Feb. 2, Logan 3, Piketon 4, Greenfield 5.
ZARBRAYS, THE (Hypnotists): Brazil, Ind., Feb. 4-6, Paris, Ill., 8-10.

(Received too late for classification.)

A COUNTRY GIRL: Springfield, Mass., Feb. 2, Northampton 3, Worcester 4, Hartford, Conn., 5, New Haven 6.
AN ARISTOCRATIC TRAMP (Wm. Kilroy, mgr.): Lancaster, O., Feb. 2, Greenfield 3, London 5, Springfield 6, Bellefontaine 8, Marysville 9.
AT PIKE'S PEAK (Claude Boardman, mgr.): Odin, Ill., Feb. 11, Mt. Vernon 13, McLeansboro 15, Harrisburg 16, Grayville 18, Robinson 20, Newton 22.
CLARK STOCK: Washington, Ind., Feb. 1-6, Princeton 8-13.
DALE, MARIE (W. E. Martin, mgr.): Van Buren, Ark., Feb. 4, Ft. Smith 5, Mena 6, De Queen 8, Texarkana 9, Shreveport, La., 10.
ERIK OF SWEDEN (Sidney R. Ellis, mgr.): Sheboygan, Wis., Feb. 2, Fond du Lac 3, Appleton 4, Kaukauna 5, Green Bay 6, Oshkosh 7, Menominee, Mich., 8, Escanaba 9, Marquette 10, Ishpeming 11, Hancock 12, Calumet 13.
FAUST'S, TED E., MINSTRELS (G. D. Cunningham, mgr.): Beaumont, Tex., Feb. 2, Houston 3, Calvert 4, Waxia 5, Ennis 6, Waxahachie 8.
FOR HER CHILDREN'S SAKE (Western; Sullivan, Harris and Woods, props.; Ed H. Lester, mgr.): Kane, Pa., Feb. 2, Oil City 3, Jamestown, N. Y., 4, Greenville, Pa., 5, Canton, O., 6, Akron 8-10, Massillon 11, New Philadelphia 12, Coshocton 13.
HALL, DON C.: San Bernardino, Cal., Feb. 1-3, Riverside 4-6, Pasadena 8-10, Pomona 11-13.
HELLO, BILL: Fostoria, O., Feb. 2, Coshocton 3, Wheeling, W. Va., 4-6.
HOWE'S MOVING PICTURES: Claremont, N. H., Feb. 10.
OLD LAVENDER: Medina, N. Y., Feb. 8, Canandaigua 9, Penn Yan 10.
PAULINE (Hypnotist): Rochester, N. Y., Feb. 1-6, Mount Morris 8-13.
POUSSE CAFE (Harris Gidman, mgr.): Fulton, Ky., Feb. 2, Paris, Tenn., 3, Clarksville 4, Bowling Green, Ky., 5, Hopkinsville 6, Owensboro 8, Henderson 9, Paducah 10, Cairo, Ill., 11, Murphysboro 12, Carbondale 13, Evansville 14.
ROBINSON-KAMMAN: La Grange, Ind., Feb. 3, Auburn 4, Portland 5, Winchester 6, Alexandria 8.
SHAY, ROSE CECILIA (Jos. Fredericks, mgr.): Hancock, Mich., Feb. 2, West Superior, Wis., 3, Duluth, Minn., 4-6, Brainerd 8, Fargo, N. D., 9, Winnipeg, Can., 10-13.
STANDISH STOCK (Geo. P. Bell, mgr.): Montgomery, N. Y., Feb. 1, 2, Suffern 3, 4, Cambridge 5, 6.
STEWART, MAY: Rolla, I. T., Feb. 2, Ada 3.
THE CONVICT'S DAUGHTER (Roland G. Pray, mgr.): Beatrice, Neb., Feb. 4, Lincoln 5, 6, Omaha 7, Missouri Valley 8, Blair 9, St. Joseph 13-15.
THE GAME KEEPER (Smith O'Brien; Rowland and Clifford, mgrs.): Pottsville, Pa., Feb. 2, Mahanoy City 3, Shenandoah 4, Mt. Carmel 6, Lewisburg 8, Sunbury 9, Ashland 10, Lock Haven 11, Renova 12, Du Bois 13.
THE GIRL FROM 'FRISCO: Muncie, Ind., Feb. 2, Ft. Wayne 3, Auburn 4, Sandusky, O., 5.
THE HEART OF TEXAS: Lehighton, Pa., Feb. 2, Stroudsburg 4, Clinton, N. J., 6.
THE MAYNARD STOCK (Fred Matthews, mgr.): Passaic, N. J., Feb. 1-6, Ellenville, N. Y., 8-13.
THE MOONSHINER'S DAUGHTER (W. F. Mann, mgr.): Holyoke, Mass., Feb. 1-3, Hudson, N. Y., 4, North Adams, Mass., 6, Troy, N. Y., 8-10, Hoosick Falls 11, Utica 12, 13.
THE SULTAN OF SULU (Henry W. Savage's): Duluth, Minn., Feb. 1, 2, Eau Claire, Wis., 3, Milwaukee 4-6, Indianapolis, Ind., 8, 9, Dayton, O., 10, Columbus 11, 12, Toledo 13.
UNCLE TOM'S CABIN (Stetson's; C. T. Brockway, mgr.): Clinton, Mass., Feb. 3, Gardner 4, Leominster 5, Fitchburg 6, Wooster 8, 9.
UNCLE TOM'S CABIN (Stetson's; Al. Gould, mgr.): Victor, Col., Feb. 4, Rocky Ford 5, Pueblo 6, Trinidad 7, Florence 8, Cannon City 9, Salida 10.
UNCLE TOM'S CABIN (Stetson's; Grant Luce, mgr.): Woolsworth, O., Feb. 4, Harberton 5, Canal Dover 6, Coshocton 8, Dresden 9, New Lexington 10.
WASHBURN'S MINSTRELS (Frank A. Small, mgr.): Monongah, W. Va., Feb. 3, Buchannon 5, Point Pleasant 6, Pomeroy, O., 8, Gallipolis 9, Middleport 10, Ashland, Ky., 11, Mt. Sterling 12, Richmond 13, Winchester 15.

OPEN TIME.

INDIANA.—Loogootee—Pythian Opera House, after Feb. 20.
Madison—Grand Opera House, February, March.
IOWA.—Creston—Temple Theatre, February, March and April.
MICHIGAN.—Muskegon—The Grand, Feb. 7-13, 15-20, 22-27, March 7, 9-11, 13, 15-18, 20, 21, 23-26, 28-31, April 1-4, 7-9, 11-16, 20-23, 25-28, May 2-7.
MISSISSIPPI.—McComb—New Opera House, Feb. 22-29, March 1-4, 6-18, 20-31, April.
NEBRASKA.—Beatrice—Paddock Opera House, Feb. 12, 13, March 7-11, 14-19.
NEW HAMPSHIRE.—Manchester—Park Theatre, Feb. 15-17, 18-20, March 7-12.
NEW JERSEY.—Burlington—New Auditorium, Feb. 11, 13, 16, 20, 25, 27, March 1, 3, 5, 10, 17, 19, 21, 26.
NEW YORK.—Albany—Empire Theatre, Feb. 15-20, 22-24, 29-March 26, April 6-8, 11-16, 18-May 30.
Johnstown—Grand, February, March.
Oneonta—Feb. 10-12, 22, 23, 25, 26, 29.
PENNSYLVANIA.—Sharon—Morgan Grand, April 4-23, May 9-14.

"WILD ROSE" ATTACH

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET

(BETWEEN BR'ADWAY AND SIXTH AVENUE.)

FOREIGN BUREAU:

Trafalgar House, Greene Street, Leicester Square, W. C.

LONDON, ENGLAND.

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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Largest Dramatic Circulation in the World.

ANOTHER CONVERT.

DAVID BELASCO is the latest convert to the policy of independent theatrical management, and throws his influence, which is powerful, in favor of a free theatre.

Mr. BELASCO has several distinguished exemplars in this course. Mrs. FISKE, who was the original "independent," has conducted her business for some seven years—as she always has conducted it—in absolute freedom from the influence that Mr. BELASCO justly excoriates, namely, the Theatrical Syndicate, with which she never has had any relations whatever; JAMES K. HACKETT, Messrs. WEBER and FIELDS, MAURICE CAMPBELL and others have followed this example, and with the accession of Mr. BELASCO as a convert to the cause, the independent movement, which for the past year or more has shown marvelous vitality, promises the sooner to free the theatre of this country from the domination of an evil and unjust combination.

Readers of THE MIRROR no doubt noted in its columns last week Mr. BELASCO's announcement that thereafter he should book his attractions independently. THE MIRROR this week publishes an interesting interview with Mr. BELASCO, who, in that interview, gives definite and cogent reasons why he has determined upon an independent course.

This interview with Mr. BELASCO, who, in it, gives some of his experiences with the Trust and its so-called "booking agency," discloses reasons for Mr. BELASCO's action that fully and absolutely justify the contention that long has been made by THE MIRROR as to the pernicious and demoralizing influence of the Trust and its greedy, inequitable and dishonest principles and practices. It is not necessary, in fact, to say here that for years THE MIRROR has criticised the Trust on exactly the premises disclosed by Mr. BELASCO's relation this week in this journal of his experiences with that decadent institution. In the course of his interview Mr. BELASCO says:

> After existing engagements have been filled, no company of mine shall ever again appear in a theatre if its booking is controlled by the Trust. The routes that I have booked myself, dealing directly with local managers, are infinitely better than any routes ever given me by KLAW and ERLANGER, and it is obvious that the profits to both the local managers and myself should be much greater. KLAW and ERLANGER receive a commission for booking from the company manager, a percentage from the local manager, and in one instance I was obliged to give up a full half of my entire WARFIELD profits besides. This enormous tribute was demanded by KLAW and ERLANGER for booking routes that necessitate great expense in railway fares, with such long jumps that players are in a perpetual state of fatigue and irritation. For this "service" managers have paid tribute for years. I know what I had to pay!

Mr. BELASCO also calls attention to one of the greatest evils of the peculiar system that has marked the "business" of the Trust. That evil is based on the fact that the "booking agents" of the Trust, while they arrange tours and receive commissions from others for so doing, are also in the business of management and in competition with the very persons the fortunes of whose enterprises they control. This system is something akin to playing with marked cards, although, perhaps, less fair than playing with marked cards. These persons, the "booking agents" of the Trust, as Mr. BELASCO says—and as THE MIRROR often has pointed out—"have the privilege of reserving the best time for their own attractions, and the managers who pay tribute to them must be content with the leavings. Beyond that, they bar out companies that may prove dangerous competitors to their own companies, and thus do an added injustice to the public."

Mr. BELASCO relates, out of his own experience, facts that prove all this. And he discloses other practices of the Trust that justify past criticism of it and that are hastening its decay.

MORE ROWDYISM.

THE latest example of the rowdyism of college students happened at Schenectady, N. Y., several days ago, when about three hundred of these young ruffians visited the local theatre and broke up the play. A presumably truthful account of the disgraceful exhibition says: "They took front seats, and after entertaining the audience with songs and stump speeches they took things into their own hands, to the grief of the company on the stage. Stale eggs, decayed vegetables, stones and other missiles were showered upon the stage, and none of the actors escaped." It was reported that three of the students were subsequently arrested, but it is safe to assume that in court the next day they were discharged with slight punishment; and there is no note whatever of any step by the college authorities taken to discipline any of the three hundred that had disgraced the institution of education at which they were registered.

That college authorities are cognizant of the rowdyism that puts so many students on a level with the veriest "tough" that terrorizes the weak and inoffensive placed by circumstances in his power seems certain; but there seems to be little or no effort on the part of those authorities to free their institutions from the discredit that rowdyism places upon them. It is evident that sooner or later some action must be taken in concert by institutions of learning to cope with this evil. Rowdyism would seem to be rampant even within the colleges themselves, for it is but a few days ago that the dean of the Lawrence Scientific School at Harvard threatened to discontinue his lectures in geology unless there was less rowdyism among the students. This statement was made necessary by the fact that a young teacher acting as a substitute for the dean, in giving a review of the latter's lectures before a class, "was made a target for copper cents, chalk, books, old shoes, and other missiles." A further account of this unseemly matter follows, with the remarks of Professor SHALER, inspired by the outbreaks:

> The outbreak began the first day, and the substitute promptly adjourned the class. On the following Wednesday the substitute again appeared and attempted to lecture. This time the students were less particular as to what was thrown, and books and shoes formed part of the ammunition. Finally two eggs were hurled. One struck the screen on which the lantern slides were being shown and the other landed on the floor directly at the feet of the lecturer. The curtains were immediately released and the class dismissed. The matter was reported to Professor SHALER, and on the following Monday he appeared before the 600 students of the geology course and said that he had been instructor at the institution for more than thirty years and during that time he had been accustomed to deal with gentlemen. He became very much excited and went on to say that for the last two or three years classes of "loafers" have been coming into college, and that, as a result of their actions, he could and would discontinue his lectures in the geology course.

That is a strong characterization of the students at Harvard, but in the circumstances it would seem to be justified. One cannot imagine the undergraduates of this or any other American college of past generations conducting themselves at the colleges, or in public, as "students" nowadays conduct themselves. There always has been, and there always will be, a spirit of mischief and irregular enterprise natural to youth among students; but in former times that spirit was tempered by decency and marked by wit, whereas now it is disgraced by vulgarity and actual brutality. The theatre is a favorite place for these insolent, uncouth and rowdy cubs to gather and show their characteristics, and every manager who is embarrassed by them should invoke the law against them as he would against any other class of misdemeanants.

MR. BELASCO AND THE SYNDICATE.

Following the example set by Mrs. Fiske, James K. Hackett and others, who conduct their business independently, David Belasco has "completely and irrevocably ended his business dealings with the Syndicate," as he announces, and henceforth will carry on his enterprises independently of the Syndicate in every particular.

This determination on the part of Mr. Belasco was indicated by his letter to managers of theatres, that was printed in last week's MIRROR, in which he said: "I have concluded, for business reasons, not to book hereafter through Klaw and Erlanger." Behind that conclusion and leading up to it are facts regarding the business dealings of the Syndicate that Mr. Belasco believes are of vital interest to every traveling manager, every local manager and to the dramatic profession at large.

Mr. Belasco made a clear and positive statement of his attitude toward the Syndicate to a MIRROR representative last Friday night. "The present estrangement between the Klaw and Erlanger trust and myself can never be patched up," said Mr. Belasco. "There will never again be any business dealings whatsoever between us. The reasons for this determination will be made public, to the smallest detail, when the two lawsuits between us are brought to trial, and those reasons will explain in most pointed fashion the position I have taken.

"I am now booking my companies independently, and shall continue so to book them. Mrs. Carter has a few engagements yet to play in Syndicate houses, under contracts made long ago, but after those engagements have been fulfilled no company of mine shall ever again appear in a theatre if the booking is controlled by the Trust. The routes that I have booked myself, dealing directly with the local managers, are infinitely better than any routes ever given me by Klaw and Erlanger, and it is obvious that the profits to both the local managers and myself should be much greater. Klaw and Erlanger receive a commission for booking from the company manager, a percentage from the local manager, and I, in one instance, was obliged to give up a full half of my entire Warfield profits beside. This enormous tribute is demanded by Klaw and Erlanger for booking routes that necessitate great expense in railway fares, with such long jumps that players are in a perpetual state of fatigue and irritation. For this 'service' managers have paid tribute for years. I know what I had to pay!

"For obvious reasons," continued Mr. Belasco, "a firm that books tours and receives commission fees for so doing, should not also be in the business of management. Klaw and Erlanger have the privilege of reserving the best time for their own attractions, and the managers who pay tribute must be content with the leavings. Beyond that, Klaw and Erlanger do an injustice to the public by barring out companies that may prove dangerous competitors to their own attractions. Here is a case in point: I desired to present Blanche Bates in The Darling of the Gods in St. Louis during the period of the Exposition. I felt that the chance of success and profit there at that particular time would be especially favorable, and as the Japanese play had proved itself to be one of the few genuine hits which New York had seen in recent years, I considered that my wish to send it to St. Louis during the last four months of the fair was not unreasonable. Klaw and Erlanger, however, had other ideas on the subject. They were determined to control all of the Exposition bookings, and I was told that there would be no time for The Darling of the Gods at St. Louis until after the Exposition, when they had laid out a route for Miss Bates, embracing the Far West and Northwest. It was also made clear that if I dared enter St. Louis independently they would cancel all bookings farther West. This arbitrary proceeding on their part did not appeal to me. On the contrary, I immediately opened negotiations with Stair & Havlin and secured four months' time for my attractions in their St. Louis house. Then I proceeded to book a route for the company after the St. Louis engagement, and have succeeded in arranging a far better tour than the one laid out for me by Klaw and Erlanger. Now that I see how well and how easily I have been able to book independently, I am doubly glad, for reasons of business as well as of principle, that the break has come. Klaw and Erlanger went a step too far when they refused to book Blanche Bates and The Darling of the Gods anywhere in the United States unless they could absolutely control each and every booking of the entire tour. I started out on this policy alone, with such splendid results that I shall never again be anything but independent of Klaw and Erlanger in the most absolute sense of the word.

"Now, if I, with a company numbering one hundred and fifty people, and with expenses that necessitate receipts of not less than eight thousand dollars a week to enable me to 'break even,' can book independently with profit, how much better can managers of less expensive attractions do by following the same course? In every independent theatre in which my companies have appeared the business has been enormous. Mrs. Carter at the West End Theatre turned people away at every performance; Miss Bates, at Corse Payton's theatre in Brooklyn, played to audiences that packed the house night after night. In the independent theatres in Baltimore and Washington we had the same experience—capacity always. The public is ready to patronize independent theatres. The feeling against the Trust is growing. As an evidence of this here is a paragraph from the Indianapolis Sentinel regarding theatricals in South Bend:

"'The failure of independent attractions to book South Bend this season has resulted in the poorest season here in many years, and if either the Oliver or the Auditorium does not soon pass from Trust domination to independent control a new theatre will be built and leased to independent managers.'

"This paragraph was called forth by a letter which I wrote to the editors of all the papers in South Bend and Grand Rapids, explaining to them why I had failed in my efforts to include their towns in Mrs. Carter's tour this season. Everything had been arranged on my side with the local managers of these places, but when it came to the point of signing the contracts I was told this must be done through the office of Klaw and Erlanger. This was contrary to the stand I had taken, and I lost no time in dropping all negotiations and in informing the people at South Bend and Grand Rapids why many of the best attractions on the road cannot and will not appear in their cities.

"My companies are now entirely free of the Klaw and Erlanger Trust except for the few engagements that Mrs. Carter has yet to fulfill. Mrs. Carter plays her last performance in a Syndicate theatre on March 19. I have booked an independent tour for her from that date to August 1, after which she will rest until she opens at the Belasco Theatre in a new play.

"It is perhaps unnecessary to dilate on my experience with Klaw and Erlanger. It has been, I suppose, much the same as that which other managers have suffered, and it is a matter of wonderment to me why the evils of their tyranny have been endured so long. When a small number of managers can get together in the form of a Trust, and so control the theatrical destinies of America that greed and commercialism are their chief motives, with little or no thought for true art; when they can hold in the palms of their hands the life careers of actors, dramatists and producers; when they can dictate from their counting rooms what shall be and what shall not, then the time has arrived for a new declaration of independence. It has become next to impossible for unknown managers, producers and playwrights to get a chance to prove their ability. No further proof of this statement is needed than a very cursory glance at the numerous failures of the present season and the almost total absence of new names in connection with all departments of theatrical affairs. No art can thrive without new blood. Competition is the life of trade, and new ideas must be allowed to enter any art or business to give it success. Let the tyranny of the Trust dictators once be thrown off irrevocably, and local managers and company managers will see such prosperity as has not been known for many years. What is now paid as tribute or graft, in the form of exorbitant commissions and percentages, can be invested in better stars, plays and productions. The public themselves will be the ones directly benefited by such a reform when it comes—as come it surely will—and through their appreciation and patronage the art of the stage will rise to new life and greater achievement.

"Let managers and stars shake off the manacles of the Klaw and Erlanger Trust, and step forward in open and defiant opposition," concluded Mr. Belasco, "and in less than one season their tyranny would end. The battle may be a long and bitter one; but it will bring its own reward, as I already have learned, and I propose to keep up my end of it until the fight is completely and permanently won."

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

MRS. H. A. THOMPSON, N. Y.: The name is not known to THE MIRROR.

NEALIE WILSON, Washington, D. C.: 1. Yes. 2. About seven years ago.

L. A. BORDEN, Fall River: Ada Rehan is almost certain to play in Boston this season.

J. H. B., Fullerton, Pa.: Kirke La Shelle's office is in the Knickerbocker Theatre Building, No. 1402 Broadway.

SKEPTIC, N. Y.: The favorable cables are sent by paid employes, no matter how unfavorably the plays are received.

A PATRON: Write to him care of THE MIRROR, which will forward letter; or watch THE MIRROR'S correspondence.

A. WAGER, Houston, Texas.: THE MIRROR cannot afford the time to tell its inquirers the things that they can easily think out or find out by a little exertion.

GEORGE: Lulu Glaser played three engagements in Dolly Varden in Montreal, and very likely one or two in Toronto. THE MIRROR files will inform you.

G. L. ECKSTEIN, 71 Broadway, N. Y.: 1. Henrietta Crosman made her first New York appearance in Mistress Nell at the Bijou Theatre, Oct. 9, 1900. 2. She played it at Wallack's. 3. At the Savoy she appeared in Mistress Nell.

RENA DEPEW, Rome, N. Y.: She is evidently a German. Write to her manager. It wouldn't be the thing to give her age. He was with Clara Bloodgood this season, in The Girl with the Green Eyes.

FELIX DUMAS, Cleveland, O.: 1. A play that is published and sold cannot be played without the consent of the owner, if it is copyrighted, and even if the owner has failed to copyright it, no honest man will take advantage of his ignorance or carelessness by taking it without his consent. 2. Apply to a theatrical lawyer. Information on delicate points of law must be called for at a lawyer's office, not at the office of a busy newspaper. 3. Mr. Mansfield seems to own the American rights to the Englished version of Old Heidelberg.

STUDENT, Harvard: 1. "Thoughts that do often lie too deep for tears," and "Our birth is but a sleep and a forgetting," are Wordsworth's, not Shakespeare's. See Wordsworth's "Ode on the Intimations of Immortality." 2. "Truth is the highest thing that man can keep," is Chaucer's. 3. There are living dramatists and poets, but no living dramatic poet worthy of the name. 4. Pinero is not a poet. His is too practical a mind to be a poetic one. 5. A poet is one who has the divinity to see and hear the things which are non-existent to the practical mind. He is a changeling and does not belong here, and the world of the senses takes its revenge for the celestial trick that has been played upon it by nature by making him suffer the senses pains while leaving his soul unsatisfied. 5. A lyric poet is the finest, a dramatic poet the greatest thing, on earth. Combined, as in Shakespeare, they are divine.

BOOK REVIEW.

IMPRESSIONS IN RHYME, by Donald Robertson. Published by Brentano, New York.

Donald Robertson, the actor, has for a number of years contributed verse of a high order to various American and English magazines, and now at length and very wisely he has put himself "between covers" by the publication of "Impressions in Rhyme," a tasteful volume gotten out by Brentano. Mr. Robertson evidences profound appreciation of the deeper emotions in nearly all of his poems, and he sets forth his ideas—serious and poetic, all of them—in superb English. Particularly skillful is he in constructing the most difficult form of verse, the sonnet, and the book contains a number of examples of that form that are well-nigh flawless. Of especial interest to members of the dramatic profession will be the sonnets to Ellen Terry, Mary Anderson, and Edwin Booth, which are rich in sentiment and perfect in construction. The volume includes the poem "Romance," that first appeared in THE MIRROR and that was the first of Mr. Robertson's poems to be published.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress, at Washington, D. C., from Jan. 21 to 28, 1904.

A BLIND MOTHER. By Alexander Leonard.
CAPTAIN JACK, OF THE LAZY B. By Philip R Kellar and Robert H. Moulton.
THE CHERRY GIRL. By Seymour Hicks; lyrics by Aubrey Hopwood; music by Ivan Caryll.
A DESPERATE CRIME. By James Latham Glass.
ELSINORE. By Mary E. Roe.
HAWAII. By Thornton Cole and Theodore H. Northrup.
HIS NEXT IDEAL. By Byron Hemming.
HUNTING A DETECTIVE. By Bernard Kling.
IN A RESTAURANT. By Beatrice B. Hayward.
IN AMAZONIA. By Edith L. Joslin.
THE QUESTION. By Bertram B. Ashford and John Strange Winter.
A ROYAL CHEF. By George E. Stoddard.
THE STRUGGLE BETWEEN LABOR AND CAPITAL. By Richard D. Hanish.
IVAN THE TERRIBLE. By Gabriel Pollock and Stanley Wood.
LADY DISDAIN. By Charles J. Campbell and Ralph M. Skinner.
THE MAPLES. By James L. Treat.
MY AUNT FROM SALEM. By W. H. Wilkison.
MY IDEAL. By Ferdinand J. Oebbecke.
MY NEW TYPEWRITER. By Frank Dumont.
THE PLEIADES. By Angelia S. Gilmore.
A PRISONER OF WAR. By William E. Hickox.
THE QUEEN OF LAUGHTER. Book and lyrics by Ysabel De Witte Kaplan, music by S. William Brady.
THELMA; OR, THE NORWEGIAN PRINCESS. Libretto by Edward Steele, jr.; music by John C. Walling.
WHEN LOVE IS YOUNG. By Charles Swickard.
A WHITE ROSE IN A GARDEN OF RED. By Edith L. Joslin.

THE USHER

About half of the theatre managers in New York have shown a disposition to comply with the authorities' requirements for the additional safety of the public. The rest of them, neither appreciating Mayor McClellan's considerate treatment nor heeding their promises given to him in the personal interviews which preceded the official notifications, have ignored matters completely.

Accordingly on Saturday the Mayor sent a peremptory letter to nineteen theatre managers informing them that if they failed to comply at once with the demands made by his committee he would use his power to protect the public interests, irrespective of what the consequences might be to the dilatory managers in question.

The Mayor's action meets with general approval.

The Mayor's Committee from the Bureau of Buildings, Fire Department, and Department of Health, are continuing their work of inspecting and recommending safeguards in the theatres. The first general orders to the theatres were supplemented last week by one requiring that "all draperies, curtains and other hangings must be removed from in front of exits." For æsthetic reasons several managers pleaded to be allowed to retain portieres, promising to have them draped back at the sides of the doorways. But the committee objected, and the curtains have had to disappear.

Weber and Fields and their company had a rousing farewell at the Music Hall on Saturday night, their friends turning out in force and applauding everything and everybody. The burlesquers are now on their way to San Francisco, where they are to open at the Grand Opera House next Monday. On their way back they will play short engagements in all the principal cities.

Managers in New York are beginning to open their eyes to the lessons of the season. The Trust people have made the appalling discovery that their settled conviction that the public will patronize only horse play, musical melanges and silliness in a spectacular setting is unfounded. They have been taught with rude emphasis that second-rate musical comedy, "show girls," vapid plays by hack writers and scenic opulence are no longer a magnet.

We always thought it would be a sad day for the theatrical commercialists and speculators when a tolerant and indulgent public should rise up and express resentment for the insulting estimate of its taste and appreciation that prevailed during the several seasons of "business" development and dramatic decay presided over by the Trust. For these usurpers are ignorant of the art which they scorn and they have no capacity, based upon knowledge and experience, to meet the higher requirements of the theatre and the theatre's patrons.

During the present remarkable season the sporadic artistic productions, made by stars and managers outside the circle of the Trust, have achieved the greatest success and made the deepest impression, while the poor, old Octopus has writhed and floundered hopelessly in a sea of failures. If any proof be needed of the extent of its disappointments and dilemmas, it is only necessary to look back at the lightning changes that have been the rule in the booking arrangements of many of its theatres.

The atmosphere is clearing, and the profession as well as the public can expect confidently a better state of things after this chaotic period.

The Conried Company has been so shy on stars of the first magnitude that only the Parsifal performances have taxed the seating resources of the Metropolitan until Madame Calvé's coming. Threadbare as Carmen is, its announcement for Calvé's reapperance last night sufficed to sell every seat in the house several days beforehand.

Mr. Mansfield discovered that thirty-seven persons saw his performance of Dr. Jekyll and Mr. Hyde at the Garrick Theatre in Philadelphia the other night, and he hastened to write a note to a person connected with its management, in which he said:

"I don't see why I should play for nothing to anybody, and I think the issue of free passes an outrage. You will, of course, understand that I shall not, under any circumstances, appear in this theatre again."

Mr. Mansfield has been known to change his mind on occasion; but if he does not in this particular he will have to join the Independents in Philadelphia, or wipe that city off his map, for he is also on record as refusing to appear in any of Nixon and Zimmerman's theatres.

Philadelphia, by the way, has for years been the scene of conflicts between the managers and the newspapers. Hitherto these fallings out have been individual, but now there is a general row on. It was precipitated by the papers which formed a combination, raised their rates and cut the allowance of advance reading notices to a minimum based on the amount of advertising paid for. The managers rebelled, and have also combined. They have withdrawn their advertising from all the papers in the association, and are making their announcements solely through the medium of one publication and the billboards. Apart from the business questions involved on both sides of the controversy, it will be an interesting point to see to what extent Philadelphia theatrical receipts are affected by this peculiar situation. If the result should be disastrous to the theatres it will establish the fact that they cannot get along without newspaper publicity; if it should not be harmful the newspapers will have to take a back seat. But very likely the matter will be compromised before the problem has been solved completely.

The Rochester *Herald remarks*, apropos of the improvements in exit facilities demanded by the authorities everywhere: "With the predominating influence of the Theatrical Syndicate it is most desirable at any rate that there shall be more opportunities for patrons of the drama to get away from some of their bad shows. Let the exits be multiplied and kept open!"

William Winter voiced his opinion of present theatrical conditions the other day in strong terms. "There has not been a time in fifty years," he said, "when the theatre was at so low a level as it has reached to-day—when the impulse is vanity, the motive is greed, the method is sordid engrossment, the aim is exclusively 'business,' and the result is a barren traffic and an arid waste. The present state of things will endure until the number of theatres is greatly reduced, the hydra of monopoly strangled and destroyed, a horde of incompetent performers driven into other pursuits for which they are fitted, the played-out veterans tucked up in their little beds, and the arena made clear for the men and women who can really act."

The dramatists also come in for a share of Mr. Winter's disgust. "The plays of the hour," he remarks, "are mostly furnished by writers who manifest the brain of the rabbit combined with the dignity of the wet hen."

BENEFIT AT THE MANHATTAN.

A very large and interesting programme will be given by the New York Chapter of the Actors' Church Alliance on Friday afternoon, Feb. 5, at 1.30 o'clock, at the Manhattan Theatre, which has been donated by Mr. Fiske for the occasion. Kyrle Bellew and his company will appear in The Sacrament of Judas, and Amelia Bingham will contribute a sketch. An act of The Virginian will be given, by the courtesy of Kirke La Shelle. Robert Edeson will appear in an original sketch, written expressly for this occasion, entitled Our New Alliance. Andrew Mack will appear in a few of his own compositions, by permission of Rich and Harris. Vesta Tilley will give her songs and impersonations. Giles Shine and Lavinia Shannon, by permission of Richard Harris, will give The Art of Love. Charles Bradshaw will appear in A Fix in a Fix. Ernest Shipman will bring Harry Leighton and company from the road to appear in the third act of Othello. Thomas Q. Seabrooke, Edna May Spooner, and Amelia Summerville will sing. Anna Stannard will appear in a tragic monologue, entitled Two Must be Two. Lucy Spencer will appear in a one-act sketch. Hattie Nefflin, Pauline Willard, and Izetta Jewell will also contribute their services. Tickets, $1.50, $1, and 50 cents, are on sale at the box-office, or at the Alliance headquarters, Manhattan Theatre Building.

ALADDIN AT THE METROPOLITAN.

Aladdin, or the Wonderful Lamp, by Lorin F. Deland, husband of Margaret Deland, the novelist, and writer for many years of high-class advertising matter for Boston furniture and other firms, will be produced in New York at, it is said, the Metropolitan Opera House, in March. It was produced in Boston last month, when much of the credit for the realism of the stage settings was due to Joseph Linden Smith, the Aladdin of the play, who has recently returned from the Orient, and to the curator of the Museum of Fine Arts, who assisted him. The first act is laid before the Temple of Diobend in the Chinese city of Yulbu. Other acts are in a gorge in the Magic Grotto, in Aladdin's enchanted palace, and in the throneroom of the Imperial Palace.

Part of the cast was: Aladdin, J. L. Smith; Emperor of China, Charles M. Cabot; Noureddin, J. F. Moors; Genie of the Lamp, Russell Sullivan; Empress, Isabel Morison; Princess Badrouiboudour, Eleanor L. Gray; Zoubeide, mother of Aladdin, May L. Hale; Genie of the Ring, Delia Tudor, and Pari Banou, spirit of the storm, Elsa Tudor. Besides these, more than fifty took part in the pantomime.

STRANDED PLAYERS IN CHICAGO.

Reports have been widely printed in the newspapers during the past few days to the effect that there are "six thousand actors and actresses in a penniless condition in Chicago," owing to the closing of the theatres in that city. While there is no doubt whatever that there has been great hardship experienced by many players in Chicago since the Iroquois fire, it is improbable that the number of sufferers is anything like as large as six thousand. The secretary of one of the most important professional organizations here said yesterday that there are not more than six thousand players who make their headquarters in New York, and he estimated that there were not more than two thousand who make their headquarters in Chicago.

A NEW THEATRE.

Henry E. Corey, a real estate agent, with a company of capitalists, contemplate building a new theatre near the Circle, at Fifty-ninth street and Broadway. Mr. Corey says the theatre will be the home of a stock company, of the old Wallack-Daly-Palmer kind, presenting standard and American plays.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-third Street.

The General Secretary addressed the Philadelphia clergy at the Church House, on Monday, Jan. 26, in the afternoon he reorganized the Philadelphia Chapter, and in the evening addressed the Church Club on the work of the Alliance.

Last Sunday evening, Mr. Bentley preached to a large congregation in Trinity Church, Newark, N. J., on "The Church's Duty to the Theatre," and yesterday (Monday) he addressed the clergy of that city on the aims of the organization.

The Chicago Chapter is planning, under the leadership of its officers, including Walter Jones, to give a benefit concert in the Auditorium for actors and theatre employes. Anna Held, Nat Goodwin and Mary Shaw are actively interesting themselves in the affair, which promises to be a great success.

The Cleveland Chapter gave a reception last week to Mrs. Fiske and the members of her company, and the chapter proposes to hold these receptions on the first and third Tuesdays of the months during the season.

The Toledo Chapter held its second service at Trinity Church, and the Rev. Louis F. Daniels, dean of the Board of Chaplains, preached the sermon. A reception was held during the ensuing week, and an interesting programme was given by professional members of the Chapter.

The Boston Chapter held the first service of the new year in the Church of the Advent, and the Rev. F. Van Allen preached the sermon.

At the annual meeting of the Chapter, held Jan. 25, F. Van Allen was elected President (Rev. Dr. Shinn retiring from office), and Anna S. Prout was re-elected Secretary.

Mrs. Hudson Liston was hostess at the tea served last Thursday at the headquarters, and among those present were Lavinia Shannon, Rev. Thomas H. Sill, Sara Palmer, Bertha Livingston, Rosa Rand, Paul Ainsworth, Estelle Sprague, Rev. Charles A. B. Hart, Elma Gillette, Edythe Totten, Rena May, Thomas McGrath, Hannah Wyle, Mrs. Harry Leighton, Esther A. Rolph, "Aunt Louisa" Eldridge, Lizzie Hadfield, Rev. Walter E. Bentley, May Kintzing, M. Elizabeth Mason, Rev. Thomas R. Slicer, Anna Stannard and many others. Tea will be served on Thursday afternoon, as usual.

NEW THEATRE FOR ERIE.

The new Majestic Theatre, at Erie, Pa., will be a surprise to its patrons on the opening night. It will be one of the finest theatres in the country, being modeled somewhat on the Majestic in New York. Special features are an unusually large stage, sixteen dressing rooms and two large chorus rooms, each well heated and supplied with hot and cold water, and windows which would serve as exits in case of fire, an electrical equipment second to none in the country, a mezzanine balcony, two emergency exits on the orchestra floor and a fire proof asbestos curtain. The Erie Amusement Company was capitalized at $75,000, but the theatre building complete has cost $125,000, exclusive of the land, which is a valuable asset. William J. Sell will manage the Majestic.

A DOLL'S HOUSE AT THE MANHATTAN.

A special matinee will be given at the Manhattan Theatre, Tuesday (to-day), at 2 o'clock, on which occasion France Hamilton will make her first appearance in this city as Nora in Ibsen's A Doll's House, which will be produced under the direction of Emilie Leicester of London. A special cast has been engaged, among them John E. Kellerd and Albert Bruning, by permission of David Belasco; Henry Weaver and Viola Fortescue. In the second act Miss Hamilton will dance a Tarantella, composed expressly for her by Carola Malvina. The version of the play will be William Archer's, and the production the same as Charles Wyndham's.

MR. ROSENFELD'S NEW MOVE.

The Century Theatre Company has been changed by Sydney Rosenfeld into the National Theatre Company. He says that business reasons alone suggested the change. One of the conditions of the first corporation was that no subscriptions should be called for until the total amount subscribed reached $100,000. Now the name has been changed so that this rule will not be binding. The National Art Theatre Society, which Mr. Rosenfeld left to start his present company, intended to use the name now used by him.

JAMES K. HACKETT AT THE WEST END.

James K. Hackett will appear in his latest play, The Crown Prince, at the West End Theatre, on Feb. 8. He usually appears in New York in a Broadway house with a new play, but for obvious reasons there was no house on Broadway open to him at this time. Mr. Hackett will stay only one week at the West End. At the Harlem Opera House, close by, on the same street, Mary Mannering, Mr. Hackett's Wife, will fill an engagement with Harriet's Honeymoon the same week.

OF INTEREST TO THE PROFESSION.

Lee Townsend, who was in charge of the Harry Phillips funeral last Thursday, at St. Augustine's Episcopal Church, Houston Street, between Second and Third avenues, was told by the rector of that church that he desired it to become known to the entire theatrical profession that the use of his church is at all times to be tendered gratuitously, minister and services free, to actors, he charging but two dollars for opening the church, and that two dollars to go to his assistant.

MR. HAMMERSTEIN BUYS.

Oscar Hammerstein last Wednesday took title to a plot of ground in West Forty-second Street, adjoining the American Theatre, by transfer from the Regent Realty Company. It has a frontage of 66.8 feet in Forty-second Street and a depth of 98.9 feet. Mr. Hammerstein said he was not prepared to announce his plans for the property, but that, as his Victoria Theatre is to become a music hall, it was possible he might some time erect another theatre there.

HENRY MILLER'S SON AN ACTOR.

Henry Miller's eighteen-year-old son, Gilbert, is in Miss Bingham's company, playing a small part in Olympe, against his father's wishes, as Mr. Miller did not want him to go on the stage, giving as a reason that the stage is overcrowded. But there is always room for a man of real talent, even if the stage is in that condition. Gilbert Heron is the young man's stage name, from his mother, Bijou Heron's, name.

COWBOY NIGHT AT THE MANHATTAN.

Cowboy Night at the Manhattan Theatre has been fixed for Feb. 15. Kirke La Shelle last Friday received a telegram from Colonel Cody—Buffalo Bill—who is now on his Wyoming ranch, saying that he will attend with his cowboys and officers of the U. S. A., on that night, to witness The Virginian.

ANOTHER INDEPENDENT THEATRE.

Weber and Rial will open their new theatre in Lawrence, Mass., on Feb. 18, with Jeff De Angelis in The Toreador. It is the only ground floor theatre in Lawrence. It will be an independent theatre.

PERSONAL.

Photo by Marceau, N. Y.

SULLY.—Daniel Sully is reported to be enjoying a notable success in his new play, The Chief Justice.

BRUNE.—Mrs. Brune, who has been in London for some weeks with her husband, Clarence M. Brune, has gone to Paris to receive vocal instruction from Signor Sbriglia for two months. Mr. Brune's companies are now touring in the English provinces.

ADAMS.—Maude Adams was taken ill in Waterbury, Conn., last Monday night, and was brought on to her house in East Forty-first Street, New York, to recuperate. She was announced to appear this week at Washington.

ELLIOTT.—Maxine Elliott, by invitation of Mrs. Roosevelt, supped at the White House last Monday night, after the performance of Her Own Way at the National Theatre. Miss Elliott was escorted to the White House by Major McCawley.

BARRYMORE.—Ethel Barrymore celebrated in Philadelphia last Monday night the tenth anniversary of her debut as an actress. She received many congratulations. Miss Barrymore fainted between acts of Cousin Kate, at the Garrick Theatre, Philadelphia, last Wednesday night, but in fifteen minutes she was well enough to resume her part.

GOLDEN.—George Fuller Golden has been interviewed in London by the *Pall Mall Gazette*, and is about to appear in the principal role in the new comic opera, Love Birds, at the Savoy Theatre. Mr. Golden is exceptionally prosperous and happy in the British metropolis.

IRVING.—The engine attached to Henry Irving's special car, on the way from New York to Montreal, blew up near McKeever, N. Y., last Monday, and the engineer was badly scalded. No one else was injured, and the train went on after a short delay.

PATTI.—The concert scheduled for last Monday night in Butte, Mont., by Patti and her company did not come off as expected. Patti's manager refused to let her appear, saying that the high altitude and smelter smoke had already affected her voice. Others said it was the small advance sale.

TEMPLETON.—Fay Templeton has gone to St. Augustine, Fla., where she has taken a cottage for the rest of the season. It is probable that she will not appear again in public until next September.

NORTON-MAUPIN.—J. A. Norton, the correspondent of THE MIRROR at St. Louis, with Robert L. Maupin, spent some time in New York last week, and called at THE MIRROR office. Mr. Maupin is President and Mr. Norton Secretary of the North American Investment Company, of St. Louis, an institution that they have within a comparatively short time developed to great prosperity.

PERCITA.—Percita is considering an offer from Courtney Thorpe to go to England as an associate of Mr. Thorpe in his starring tour with his new play. She also has an offer from Wilson Barrett, with whom she played when Mr. Barrett was in this country.

CLARKE.—Creston Clarke, the nephew of Edwin Booth, son of John Sleeper and Asia Booth Clarke, grandson of Junius Brutus Booth, has been engaged to play a part in Amelia Bingham's Olympe.

HERBERT.—Victor and Mrs. Herbert entertained Conductor Alfred Hertz at a dinner in the clubroom of the Metropolitan Opera House last Thursday night.

REDMUND.—William Redmund, stage director of Charles Richman's company, was interviewed by the Detroit *Free Press* last week on the subject of fires in theatres. Mr. Redmund, who is a stage veteran, was an officer in the volunteer fire brigade in Margate, England, years ago, and long has been interested in fire matters. He has a regular fire drill of Mr. Richman's company, and has a system that would be of value in emergency, each member of the company having certain duties to perform in case of an alarm. Mr. Redmund declares a fact that seems to have been lost to view, namely, that theatres nowadays are much safer than formerly, and that the tendency is to greater care in their conduct.

TELEGRAPHIC NEWS

CHICAGO.

Theatres Reopening—Method of Inspection—Benefits for Fire Sufferers—Gossip.

(Special to The Mirror.)

CHICAGO, Feb. 1.

It seems probable that Chicago's sad, silent spell among the theatres will be broken this week by the opening of the Illinois and McVicker's. The McVicker's box-office was the first to open, last Friday, and Manager Sol Litt sent out the In Old Kentucky band to parade through the streets and drive some of the frost out of the air. Keeping up his lead, as first to open a theatre with a theatrical performance since the general closing, Mr. Litt caused advertisements to appear in the daily papers announcing In Old Kentucky for to-night and the week. Manager W. J. Davis, of the Illinois, did not proceed quite so confidently, though preparations to open went on as rapidly as possible. He said he was not sure the Illinois would open to-night, though it would soon after. The booking for this week is Anna Held in Mlle. Napoleon. The Auditorium continues open for concerts, and having been inspected for the final permit and found wanting in only a few respects, all minor, may be opened completely any day.

The Council committee authorized to issue temporary permits to open has been inspecting two theatres a day since last Thursday. The Aldermen, assisted by architects and building experts, first go over a theatre thoroughly from basement to gridiron and roof. Then they return to the City Hall and get out the plans of the theatre. Next, the manager of the theatre is notified to meet the committee, usually about 10 A.M. the next day after the personal inspection. The manager, Aldermen and experts go over the plans carefully and the manager retires. Next day he receives a notice telling him just what changes or improvements he must make to get a temporary permit to open. He then hurries the work, ripping out seats for new aisles, limiting all rows to ten seats, hangs or orders a steel curtain, cuts new exits so that his aisles lead directly to exits, and so on. Possibly the committee had found his gallery rise too sharp, and upon their order he closes it. Finally he notifies the committee the work is done, the committee comes with its little list and checks off, and if all demands are met the manager is favored with the great desideratum, the official permit of the city of Chicago to open and go on with his business, *provided* he has filed a $25,000 bond to make all other changes required by the new ordinance before Sept. 1, 1904.

In giving the above routine of opening a theatre in Chicago these days mention has not been made of such further detail as testing the steel curtain, fireproofing scenery, and so forth. The curtain must show only 500 degrees of heat on the outside when 1,500 degrees hot on the stage side.

At least one theatre in Chicago will have a complete sprinkler system—the Studebaker. When it seemed sure that this automatic system would be demanded by the law as a condition for even a temporary permit to open, the owners of the building ordered in the sprinklers. They are now in, dressing-rooms and all, and connected with the city water mains. The Studebaker was visited Friday by the Council committee, but asked for more time to complete the reseating. It has been decided at this theatre to make all the alterations necessary now, and ask for a permanent permit to open, rather than make two bites of a cherry and do some of the work next Summer or before Sept. 1. This will delay the opening of the Studebaker considerably.

The management of the Bush Temple Theatre announced at the close of last week that performances of Ivan the Terrible by the stock company would probably be resumed there some day this week. The problem here is how to manage a steel curtain, with little space above the proscenium opening.

Manager Bird, of the Garrick, expects to open the theatre next week with Winsome Winnie. Work was delayed by the failure of the committee to make an early visit there, but the steel curtain was ordered a week ago. A new direct exit from the centre orchestra aisle has been cut and another is being provided for one of the fireproof passageways alongside the orchestra seats.

Powers' Theatre, where a new proscenium arch is to be built from the ground up to carry the huge steel curtain, will not be open again for some time.

The People's, on the West Side, seems on the point of being reopened soon, as it was recently rebuilt after a fire and made to comply closely with the old ordinance. Further improvements have been made and the Council committee urged to make an early visit. May Hosmer will, of course, continue at the theatre with her popular stock company.

Conditions and prospects at the Great Northern are in *statu quo*. This means a good deal. While the theatre is wholly fireproof in construction it is handicapped in other respects, apparently, which make the inspection and report of the Council committee of great importance. All the Great Northern auditorium floors are cement, even the gallery floor, and the seats are bolted into them. Reseating, therefore, would be a most laborious task. The Great Northern has virtually a steel stage and is excellent in many other details.

Changes have been made at the Alhambra and Academy, and applications for temporary permits to open them have been made. Manager Lincoln Carter believes the Criterion ready to meet requirements. The question of improvements at the Columbus still seems unsettled between the lessees and the owner of the property.

The Grand Opera House was one of the first on the list of applications for the temporary permit to open, and work was rushed on the steel curtain last week, yet it was not found possible to make a positive announcement that the theatre would open this week. The booking for this week is Lulu Glaser in Dolly Varden, and Harry Sloan, with an unbroken record of prosperity for Mr. Whitney's star and production so far this season, melted the ice in the dramatic world here when he arrived in advance. He turned his happy face on the dark theatre, then he faced about and let his beams fall athwart the city hall, across the street from the Grand, and finally he said: "We will surely open Monday night, Feb. 1. It will be just our luck to be the first to open, and the only show in town for a week." His "face lit up with a smile of joy" as a dream passed over him of packed houses and barrels of money. Then the ice began to counteract, and by Friday he had got in the gloom line. His face was long, and, admitting Dolly Varden would probably not be seen here at all this time, he mumbled about "one nights" between Milwaukee and St. Louis to fill in that glorious week that wasn't to be. But Mr. Sloan should have credit for doing some beautiful work here. His hand was just on the advertising throttle, ready to pull it wide open, when somebody pulled the fire out of his engine.

Cleveland's theatre has applied for a permit inspection.

Harry Davis, nephew of George Ade, and press expert of the Studebaker, came home last week from New Orleans, where he had gone on a pleasure trip with Mr. Ade. He left the author in the Mardi Gras city putting the finishing touches on a revision of the book of the Sho-Gun. This, by the way, is still all Mr. Ade has in hand, reports and various items to the contrary not being founded in fact. Mr. Ade says he will undertake nothing further until Summer, and has not contracted with anybody to do anything then.

Fred. Tillish, who has returned to the city, says that Al. Martin's Uncle Tom's Cabin company followed the Rehan-Skinner company at a certain Nebraskan theatre, and that somebody immediately billed the town to this effect: "After the Minnows Comes the Whale."

Mrs. Moore, of the Huntley-Moore Stock theatre, at Atlantic City, visited her home town, Chicago, last week, and engaged people for the company to open at Atlantic City Feb. 22.

A change is to be made in the cast of Ivan the Terrible at the Bush Temple. Al. Phillips, who joined the Players' stock shortly before the general closing, will play Romanoff in place of W. V. Summers, gone on the road.

John H. Mears, treasurer of Powers' Theatre, has invented a steel curtain which will be used at Powers'. It is made of 1-24th inch steel and vitrified asbestos, with an air space of 2 inches between the inside (asbestos) and the outside (steel). Mr. Mears has applied for a patent.

Walter Jones, formerly star of The Sleepy King company, and now at his Drexel boulevard home in this city, has gotten up a big benefit performance for actors and theatre employes. It will be given at the Auditorium to-morrow night under the auspices of many persons prominent in Chicago social life. The women patronesses include Mrs. P. S. Armour, Mrs. Potter Palmer, Mrs. Carter Harrison, Mrs. Arthur Caton, Mrs. Harry Hamlin, Mrs. Alex. H. Revell and many others of similar eminence here. Among the men patrons are Baron Schlippenbach, Dr. F. Ziegfeld and Milward Adams. The bill includes Walter Jones, Nellie Follis, Grace Reals, May Hosmer, Mary Shaw, Emil Sauret, Nellie O'Neill, Blanche Homan and her chorus from Belle of Newport, Maud Alice Kelly, Rudolph Ganz, and two local amateurs from society circles, Mrs. George Mayer and Mrs. Hellingworth-Watkins. If in town, Anna Held will help entertain; also members of In Old Kentucky company. Mr. Jones said the advance sale was over $2,000, and that the total receipts would be $4,000 or $5,000. The expenses will be about $150. The money will be divided, 20 per cent. to musicians, 20 per cent. to mechanics, 20 per cent. to bill posters and 40 per cent. to actors. Applications for relief will be referred to the local chapter of the Actors' Church Alliance.

Manager Frank June of the new Warrington Opera House in the village of Oak Park, really a part of Chicago on the west side, had to dismiss an audience Friday night. He did a monologue telling the expectant patrons the minstrel troupe they had come to see was stuck in a snow drift over in Michigan. Mr. June is putting in an asbestos curtain. His house has remained open.

F. Wright Neumann will favor Chicago with another Nordica concert at the Auditorium Feb. 10. Mr. Neumann says a portion of the receipts will be given to a theatrical employes' and actors' relief fund. Other concerts under Mr. Neumann's direction are: Alfred Reisenauer, Feb. 11 and 14, Music Hall; Harold Bauer, Music Hall, afternoon Feb. 21; Emil Liebling, Music Hall, Feb. 25; F. Busoni, March 8 and 13; Mme. Schuman-Heink, afternoon of March 20, Music Hall; Dr. Richard Strauss and Mrs. Strauss De Ahna, Auditorium, evening, April 20.

An enjoyable benefit entertainment for "needy members of the theatrical profession" was given in Bush Temple Assembly Hall, Friday evening, under the auspices of members of the Players' Stock company, with Grace Reals, Joseph Sullivan, John D. O'Hara, William H. Evarts, and Carrie Clark Ward as leading spirits. Mr. Sullivan and Miss Reals gave a scene from Taming of the Shrew, Mr. O'Hara and Margaret Macklyn did a sketch, Mr. Evarts impersonations; Al. Phillips and Pearl Landers a travesty on The Lady of Lyons, Agnes Melvin and George Moore a sketch, Carrie Clark Ward, Irish specialties; Giffen, Scott and Weber, musical act. The other volunteers were Mrs. Georgia Bouscairne, Harry K. McEvoy. Clarence Jennings and Loyal Bigelow, boy soprano; William Bush, musical monologue; Palmer's Newsboy Quintette, and C. Milford Giffin.

Harry Sheldon, Fred. Wildman's popular assistant at his dramatic agency, is laid up in bed at home, the victim of a bad accident last week. Mr. Sheldon fell on ice in front of his home with such force as to break a hip bone. It is a serious fracture, and he will not be out again for a month or more.

James O'Donnell Bennett, the *Record-Herald* critic, wrote a column about a performance of William Tell, a play, by boys of a Junior Dramatic Club, at Jane Addams' Hull House Social Settlement. He found much to praise; ditto audience, which contained many prominent persons.

Burns Mantle, the *Inter-Ocean's* critic, is going about with his hand that wields the pen in a sling. It was burned in a recent accident.

Barrett Eastman, the *Evening Journal's* dramatic editor, printed a statement from Hart Conway, of the Chicago Musical College Dramatic School, in which he (Mr. Conway) quoted a physician as saying the long term of darkness at the theatres had greatly increased the illness in Chicago, due to nervous disorder. The message from Mr. Conway was to the effect that Chicagoans chase the dollar so hard and have such impure, smoky air to breathe, so much noise and turmoil and business that they must have the relaxation and recreation afforded by the theatre. That may be why Chicago likes something with humor in it so well.

OTIS L. COLBURN.

BOSTON.

Cinderella and the Prince—Charlotte Wiehe, Charles Hawtrey and Viola Allen.

(Special to The Mirror.)

BOSTON, Feb. 1.

There was no question where society went to-night, for Cadet theatricals always bring out the most fashionable audiences of the season at the Tremont. A new extravaganza, by R. A. Barnet, produced by Boston's military amateurs, makes an unusually interesting event, and accordingly the house was packed to see Cinderella and the Prince, which was given with this cast:

Cinderella	R. F. Bolles
Her Prince, Jack	F. A. Henderson
Her Proud Sister, Gladys	C. G. Howes
Her Other Proud Sister, Minnie	F. J. Kovach
Her Fairy Godmother, Titania	A. T. Beatey
Golden Hair	J. S. Chipman
Her Great Big Bear	E. C. Stone
Her Medium Bear	T. A. Kelley
Her Little Wee Bear	W. E. Anderton
Santie Claus	T. L. Drew
Robinson Crusoe	T. E. Stutson
His Man Friday	W. B. C. Fox
His Man's Sweetheart, Lily White,	A. A. Highlands
His Man's Rival, Saturday	H. V. Thayer
Old Scrooge	A. E. Joy
Thornie Roseleaf	W. J. Osborn
Blossom Peachblow	E. M. Brush
Tinkle Bluebell	F. E. Coyle
Dewsie Dewdrop	H. W. Soule

Mr. Barnet always makes his productions a composite affair in the way of music, and for his latest he has catchy airs from Louis F. Gottschalk, Edward W. Corliss, D. J. Sullivan, J. S. Chipman, and D. K. Stevens. As for a plot, there is far less of it than Mr. Barnet has ordinarily given, but the entertainment is none the less a jolly one, for it is simply aimed to be an excuse for songs and dances, and they are the cleverest possible. Cinderella is taken up at the point where the fairy story books leave her, and is shown as a rather petulant young lady. Curly Locks and the three bears are also mixed up in the affair, which ends in all being taken by the fairy godmother to the island of Robinson Crusoe, that Cinderella may learn contentment. A second journey is taken to the Land of Heart's Desire, and finally the piece ends in a Christmas lesson, which is taught to Old Scrooge, who is borrowed from Dickens. The burlesque is admirably staged, and there is something doing all the time. Messrs. Fox, Chipman, Drew, and Stutson, of earlier Cadet shows, make pronounced individual hits, and Messrs. Bolles, Highlands, and Howes are capital in their work. By all odds, the finest voice in the production is that of Mr. Anderton. The soldiers make dainty girls, and the Christmas ballet which ends the piece is a notable exhibition of female impersonation.

If Stair and Wilbur make many more engagements like the present one at the Globe, they will get society going down on Washington Street without the slightest question. It was quite a feather in the cap of the new house to introduce Charlotte Wiehe to Boston, and there was a notable attendance this evening. It has been some time since French theatricals have been given here, save when Bernhardt has played, so that this is quite an event. The first half of the week is devoted to La Main, L'Homme aux Poupees, Souper Adieu, and Tic a Tic.

Charles Hawtrey's return to Boston for what is emphatically stated to be his last appearance here in three years, attracted a big audience to the Hollis to see The Man from Blankley's. He came here a year ago as a complete stranger, and for his first nights there was nothing doing in his honor, but society quickly discovered that he was one of the best comedians England had sent here in a long time, and his engagement was one of the most brilliant ones that the old Museum had in its final season. His last week will be devoted to Saucy Sally, which he will give at the Criterion when he goes back to New York to say *au revoir*.

Ben Greet's players are now in their final week at Chickering Hall, where the visit has proved a scholarly and artistic success. He says farewell by giving The Merchant of Venice in the way that Shakespeare is supposed to have done it. The primitive Elizabethan settings are reproduced, but there is a different background from that which has been employed before, and this time Edith Wynn Matthison and her clever associates are supposed to be giving the performance upon the stage of the Swan Theatre, London.

In contrast with these primitive settings, Viola Allen is enacting Shakespeare with the most lavish of backgrounds, and the engagement at the Colonial in Twelfth Night is one of the most successful that she has ever played here. There was genuine sympathy with her, because illness compelled her to lose two performances at the opening of the engagement, but when she finally began she was greeted most enthusiastically, and the audiences have been large. She made two notable changes in her company when she came here, presenting John Craig, formerly leading man at the Castle Square, as Duke Orsino, and Grace Elliston as Olivia. Each was splendidly received.

After having been closed for a single week the Columbia opened its doors with a change of management, and a reduced scale of prices. Stair and Wilbur had Eugenie Blair as their first attraction here, and a thoroughly effective presentation of Zaza was presented equaling in many respects the original production by Mrs. Carter. Under the new arrangement of affairs here, there will be weekly changes of bill and strong attractions.

A decided novelty for the audience at the Castle Square was made to-night by the production of Wild Oats, one of the old school comedies, which served to show the versatility of the players here. It used to be one of the successes for the old timers at the Museum Stock company, but it had not been given here since Charles Wyndham played it.

Boston's other resident stock company makes another journey in the field of melodrama, and presents Not Guilty, a work heretofore identified with combination presentation. The full company was employed in the effective presentation. A Mottled Heart will be the play to follow.

Little Mary has been rather a conundrum at the Park, but they say that the points of the satire are caught much quicker than they were in New York. Jessie Busley gives a nice display of versatility as Moira, and Henry E. Dixey divides honors with her. Frits Williams and Wallace Eddinger are neat as the two boys, and M. A. Kennedy is amusing. This is the last week.

Charles Warner and Drink are in the last week of their engagement at the Boston, where business deserved to be much larger than it was for the opening nights here. The play is one of the strongest seen here in a long time, and is especially interesting as a revival when compared with its presentation years ago. Mr. Warner's acting is wonderfully effective for its realism, and his company brings out all the strong points of the play, which is elaborately staged.

Buster Brown has been testing the capacity of the Majestic at every performance, and the reduced scale of prices is evidently a success. This is one of the best of the cartoon plays, and in the leading parts Gabriel and George All score pronounced individual hits.

If Women Were Men, a melodrama with sensational title and dramatic situations built about the "violet bride" episode, promises to have a notable engagement at the Grand Opera House this week, judging by the enthusiasm attendant upon the opening performance.

A Sherlock Holmes play entirely new to Boston introduced Walter Edwards as a star at Music Hall to-day. The Sign of the Four is no conflict with the William Gillette play, but proves effective in its own manner.

The Stain of Guilt is the new melodrama to come in at the Hub by the weekly change of bills, and it will be followed by Two Little Waifs.

It was an exceedingly interesting bit of information (?) that came to Boston by way of New York last week, to the effect that the bank clerks of Boston were to get up a production to rival the Cadet Theatricals. As the Bank Officers' shows have been biennial events for a long time this would be no novelty, and it would hardly be possible to arrange for a tour when the clerks cannot get away from duty even for a rehearsal before three o'clock in an afternoon. Rumor does have it that one interesting complication will arise next year. The Cadets are said to have a three years' contract with R. A. Barnet, their librettist laureate, and heretofore they have alternated years, but when they went to the Tremont to get time for next season they found that the Bank Officers were in there ahead of them.

Nance O'Neil continues attracting to the Tremont the society audiences which she deserved to have at the Columbia, but did not. Magda was the bill this afternoon, and after two performances of The Fires of St. John, she will give another innovation by her first presentation here of Camille. Rumor has it that as soon as the Ben Greet players leave Chickering Hall the O'Neil performances will be transferred there, and Macbeth will be among the productions.

Mrs. E. G. Sutherland and Beulah M. Dix, the dramatists, were the hostesses at the annual dinner of the Boston Authors' Club, which was given at the Vendome last week.

An interesting item has it that the *Globe* will soon change its policy, and publish theatrical cuts, which have heretofore been limited to the annual opera engagements. For several weeks pictures have been given of actresses and players who have had recent engagements in this city, tions to supplement the newsy department which would serve to illustrate contemporary attractions and to supplement the newsy department Charles S. Howard always maintains.

A letter from London tells me that Edith Wynn Mathison will leave the management of Ben Greet upon the expiration of her contract at the end of this season. Nothing of that sort is said in this city, however.

Lawrence J. McCarty went on to New York last week and concluded arrangements for a Shakespearian fortnight at the Boston, by Otis Skinner, Ada Rehan and their company.

Although Mother Goose is going out of New York to fill the Mr. Bluebeard dates, its Boston will take place on the raft of bills introduced affecting Massachusetts theatres.

In suburban places, the authorities are keeping their eyes open since the Chicago fire, and several important changes have been made, especially in Waltham and Hyde Park. The time limit for new legislation has expired at the State House, and now it may be expected that lively hearings will take place on the raft of bills introduced affecting Massachusetts theatres.

Mrs. E. H. Crosby, wife of the critic of the *Post*, gave a reception in honor of Marie Nichols, the Boston violinist, who has just returned from Europe, and several well-known players were present, notably Nance O'Neil and McKee Rankin, John Craig, Mary Young and Marie Doro.

Zaza Belasco and Loretta Merrill, both of whom were in the Iroquois Theatre fire in Chicago, have returned to Boston during the past week and have had thrilling tales to repeat of their experiences.

One of the measures before the Legislature is that introduced for Edward Atkinson, who would have all theatres examined for fire protection and rated from "bad" to "excellent." These ratings are to be printed in big type and posted conspicuously in the theatres, to remain there till the next monthly examination could make a change possible.

Old time theatrical agencies were recalled last week by the death of Samuel Roads, Jr., at Marblehead. He was the president and founder of the famous old Sea Serpent Club, and hosts of players and newspaper men used to go on the notable outings to Marblehead. The late Charles H. Hoyt was a leading spirit of the club, which has not had an excursion for several years.

Ben Greet's English players have been giving a number of novelties this year, and when they closed Chickering Hall and went to the residence of Mrs. J. Montgomery Sears to give theatricals for the Four Hundred, they played King Rene's Daughter, translated from the Danish by Sir Theodore Martin. The stage settings were specially designed by Joseph Lindon Smith, the artist, and the programme was a unique specimen of old English lettering in scarlet and black on white linen, emblazoned with a sketch of Cupid shooting his arrow, with the legend, "Love Conquers All." Still another proof of versatility will be shown at the Colonial, 9, when they play Masks and faces, for the benefit of Hampton University.

There has been much curiosity as to where Babes in Toyland would come after its New York run, but it now seems to be settled that it will be seen at the Boston later in the season.

A change has been made in plans, and J. K. Murray and Clara Lane will play their Boston engagement at the Majestic, and not at the Grand Opera House. Another transfer will bring the Burgomaster to the Globe, not the Majestic.

A special company has been organized for the presentation of A Noble Outcast, and the season opened at Needham this evening.

George W. Sammis, who came here in advance of Little Mary, was transferred to The Dictator, and will remain with that organization until it reaches Boston.

Thus far Lulu Glaser and Dolly Varden have been announced at three different theatres, and something has come up to prevent each engagement, but now it looks positive that she will be seen at the Colonial immediately after the extended engagement, after the month of Three Little Maids.

While in Boston last week, Frank J. Wilstach made an examination of the manuscript of Shirking Francis, which may be presented by Adelaide Thurston, next season.

Predictions that Boston will have no summer attractions, on account of the bad business of the present season, do not seem to hold good, for the preparations are going on as usual for Woodland and The Man from China, each of which is booked for a run.

JAY BENTON.

PHILADELPHIA.

Newspapers vs. Theatres—The Darling of the Gods—Ethel Barrymore.

(Special to The Mirror.)

PHILADELPHIA, Feb. 1.

There is more trouble in the Quaker City, in which the managers of theatres are greatly interested. The seven prominent daily newspapers have come to the conclusion that receiving very small advertisements, and in return devoting columns of space was an unprofitable business proposition and formed a combine. Nothing less than a ten-line advertisement, it was declared, would be accepted from any place of amusement, and the rate for advertising was raised to 40 cents a line, with a certain percentage off for the Sunday edition on large advertisements. This did not please the managers, and after several secret meetings they formed a resolution, signed by every manager in this city, not to put a line of advertisement in any daily paper except the *Item* and the New York *Herald*, and on Sundays the *Item* and *Sunday Transcript*. They placed themselves under bond to adhere strictly to this ruling, or forfeit a large sum of money. This order went into effect to-day. Additional printing and posting will be resorted to for announcements, which will make matters lively the coming week.

All our theatres are now open to their full capacity, except that many seats have been removed to widen aisles, and they are all in a condition for safety. A great deal of money has been expended to provide this protection, and the public is satisfied. The Mayor's Expert Commission will not be retired for some time.

Belasco's Darling of the Gods is in its third week at the Broad Street Theatre, doing the business of the town. Blanche Bates and the meritorious company are nightly honored with the patronage of the best people, making the theatre look like a grand opera occasion. A professional matinee on Feb. 12, with Miss Bates as Hedda Gabler, is announced. Fay Davis, in Whitewashing Julia, follows 5.

The Office Boy, with Frank Daniels, is in its second and final week at the Chestnut Street Theatre, and has made a genuine hit. Louise Gunning has been replaced by Sallie Fisher, late of The Billionaire company, and was received with favor to-night, being her first appearance. Marie Tempest, in The Marriage of Kitty, follows 8. The Medal and the Maid 22.

Lord and Lady Algy, with William Faversham, Hilda Spong, and excellent support at the Chestnut Street Opera House, are in their second and last week to profitable patronage. The Rogers Brothers in London follow 8.

Ethel Barrymore can feel proud of her success at the Garrick Theatre, where she holds full sway, for this is her second week in Cousin Kate, a charming play that pleases the girls, who are her special admirers. Bruce McRae, Grant Stewart, and Beatrice Agnew are worthy of special mention. Fritzi Scheff, in Babette, follows 8.

Mrs. Wiggs of the Cabbage Patch is doing well at the Walnut Street Theatre, and is a splendid attraction to sell benefits on. The week of Feb. 8 will be its third and final week.

Charles A. Blaney, with Across the Pacific, holds the boards at the Auditorium. Bookings: The Show Girl Feb. 8, Arizona 15, Ward and Vokes 22, The Burgomaster 29.

Kellar, the magician, moved from the Auditorium to the Grand Opera House this week and opened to the capacity. The White Slave follows 8, Buster Brown 15.

John P. Slocum, manager of Princess Chic, informs me that, after playing this week in one-night stands, he will close his season 6. Princess Chic has been seen in all the principal cities and only appeals to the better class of patrons, with no money in sight for interior towns. Slocum is now preparing his new venture, The Man from China, by Bratton and West. He will soon announce the company.

Soldiers of Fortune, under the direction of Henry B. Harris, opened to-night at the Park Theatre for a fortnight. Edwin Brandt, Del de Louis, Katharine Raynore, Helen Ware, and Lillian Thatcher are prominent in the company. Large business at the opening. Our New Minister follows 15, with prospects of a three week's term.

Queen of the White Slaves, under the management of A. H. Woods, is the sensation for the week at the National. Human Hearts 8.

The Kensington Theatre offers this week In the Shadow of the Gallows, from the pen of Lillian Mortimer, who enacts the leading role, aided by Charles H. Boyle and fair support; business good. New York Day by Day, 8.

Thomas E. Shea, the popular actor, with his attractive repertoire, is at the People's Theatre, and will play a profitable week. Banished by the King, The Bells, Dr. Jekyll and Mr. Hyde, The Fool's Revenge, Richelieu, The Pledge of Honor, are his plays. The bookings to follow are: Through Fire and Water 8, Worst Woman in London 15, A Ruined Life 22, Sis Hopkins 29.

The New Columbia Theatre presents this week Wealth and Poverty, under the direction of John J. Brophy. The play introduces Minnie Stanley and Homer Mullaney in the leading roles. Daily matinees and popular prices are relied upon to attract patronage. The County Fair 8.

Forepaugh's Theatre Stock company appear at that house in The Road to 'Frisco, by Owen Davis, its first local representation. George W.

Barbier, Florence Roberts, Caroline Franklin, Virginia Hennings, Albert Sackett, Edmund Elton, Arthur Maitland enact the prominent roles and continue popular favorites in this meritorious organization. Sporting Life 8.

Darcy and Speck's Stock company at the Standard Theatre are doing good work with A Mother's Heart, the programme for the week, with George Arvine and Mattie Choate the favorites. The daily matinees are a source of good income. King of the Desert 8.

The German Stock company at the Arch Street Theatre present two novelties this week, Die Weber, a drama, and Der Tolle Wenzel, a musical play. Business continues good.

Dumont's Minstrels at the Eleventh Street Opera House have a splendid change of attractive skits. Mrs. Wigg's Cabbage Patch and Raiding Chinatown are the new ones that elicit lots of fun. There is an entire new first part, with all the favorites, and continued excellent patronage.

The Metropolitan Opera company, under direction of Heinrich Conried, will give Aida at the Academy of Music, 2, with the entire house already sold out; a splendid series of operas and a fashionable furore.

Bostock's Animal Show, at the Palace Exchange, continues in popular favor. La Belle Selica, Azulina, Ora Cecil, the wild animal train, are special attraction.

To Be Buried Alive, a new melodrama by Frank Linden, will soon be produced at the Standard Theatre.

The Star Theatre discarded dramatic combinations Jan. 30, and with this week entered into the burlesque field.

The Philadelphia Orchestra, Fritz Scheel, conductor, presents Camille Zeckwer and excerpts from Parsifal at their two concerts, matinee 5 and evening 6, at the Academy of Music.

Frank Nelson, for twenty years janitor at Forepaugh's Theatre, was so affected by the Iroquis Theatre fire that he lost his reason and is now in the insane ward at the Almshouse. A wife and five children rely on him for support.

S. FERNBERGER.

WASHINGTON.

Grand Opera in English—Maude Adams Announced for the Week—Notes.

(Special to The Mirror.)

WASHINGTON, Feb. 1.

A week of grand opera by the Henry W. Savage company is ushered in to-night at the Columbia Theatre with the first performance here in English of Othello. A very fashionable attendance crowds the house. The production was a notable one, for its admirable lyric interpretation, splendid stage presentation, and one of the best singing choruses yet heard. Joseph Sheehan, Winfred Goff, Charles Fulton, A. B. Patton, Harrison W. Bennett, Robert Lawrence, Rita Newman, and Gertrude Rennyson have the principal roles and score heavily. Carmen, Lohengrin, Il Trovatore, Tosca, and The Bohemian Girl are announced. The Prince of Pilsen follows.

Maude Adams' return this week after a season's absence will be an event at the New National Theatre. In The Pretty Sister of José Miss Adams is supported by C. Harrison Hunter, Edgar Selwyn, Joseph Francoeur, Francis Byrne, George Irving, Charles Pitt, Richard Pitman, Joseph Kaufman, Harry Luckstone, Mrs. W. G. Jones, Katherine Proctor, May Galver, Florence Gelbart, and one of the best of leading men, Henry Ainley. Grace George in Pretty Peggy opens next Monday.

Young Tobe Hoxie, a delightful pastoral play, receives pronounced approval on to-night's commencement at the Lafayette Square Opera House. Ernest Lamson, a sterling favorite, in the title-role presents a new character study that enlarges his already established popularity. Lydia Knott, a clever and convincing actress, heads a company of exceptional ability. The Burgomaster follows.

At the Academy of Music the attraction, that fills the house and feeds the delight of the upper circle, is Hal Reid's melodramatic thriller, At Cripple Creek, which is well staged and rendered by a competent company. Over Niagara Falls is the underline.

A Human Slave, a play of controlling interest, wins praise from two large audiences on to-day's opening at the Empire Theatre. The company is an excellent one. An Orphan's Prayer, next week.

The Sunday night popular concerts of the Washington Symphony Orchestra crowded Chase's Theatre last night. The soloist was Maria von Unschuld, a pianist of aristic technique and musicianly interpretation. Miss von Unschuld at this concert made her first public appearance in this country. She is the protege of the Austrian Ambassador—Hengelmuller von Hengervar and Baroness von Hengelmuller—and her appearance was under their immediate patronage. This orchestra's third subscription concert occurs at the Lafayette Square 12, when Jacques Thibaud, the violinist, will be the soloist.

Maxine Elliott, in Her Own Way, established a record for big business last week at the National for an initial starring appearance.

Business arrangements concluded last week in the securing of Convention Hall for the Patti concert, which occurs 12. When the tour was originally planned Washington wasn't in the schedule, the nearest point being Baltimore and the Maryland Theatre, with trains from this city. That coming prince of prince movers, James L. Kernan, is interested, which means all that is coming.

The Rev. D. J. Stafford will repeat his lecture on Richard III by special request early in the season at the Lafayette Square, for the benefit of the Ladies of Charity of the Poor Churches.

Madame Schumann-Heink, who is going abroad for a three-year period, announces her farewell concert at the Columbia 23.

JOHN T. WARDE.

ST. LOUIS.

Mrs. Fiske in Mary of Magdala and Hedda Gabler—Dorothy Vernon—The Wizard of Oz.

(Special to The Mirror.)

ST. LOUIS, Feb. 1.

The event of the week is the appearance of Mrs. Fiske at the Grand Opera House. The theatre was filled to-night with a brilliant audience that was enthusiastic in its reception of Mary of Magdala. The play is impressive and dramatic, and Mrs. Fiske's portrayal of the Magdalen won a triumph. She endows the role with a wealth of sympathy, poetry and dramatic force. The Judas of Hobart Bosworth and the Flavius of Vaughan Glaser were also admirable, and the entire supporting cast, including Henry J. Carvill, M. J. Jordan, W. B. Mack, Sydney Smith, E. C. Wilbur, Henry Haskins, Emily Stevens, Belle Bohn and a large number of supernumeraries, did splendid work. The handling of the crowds was a splendid tribute to Mrs. Fiske's genius as a stage manager. No more beautifully mounted play has ever been seen here, the scenery and costumes being wonderfully elaborate, picturesque and artistic. Mrs. Fiske will present Mary of Magdala all the week except on Wednesday afternoon and Saturday evening, when Ibsen's Hedda Gabler will be the bill. There is a great desire to see Mrs. Fiske in the Ibsen play, many reports of her great success as Hedda having reached here. The engagement promises to be the most successful Mrs. Fiske has played here.

The Olympic offering for the week is Dorothy Vernon of Haddon Hall, a dramatized version of Charles Major's popular novel. Bertha Galland has the leading role, and a much better part to display her command of comedy and emotion than she had in The Pride of Jennico, the play which made her a star. The supporting company is very strong, including William Lewers, Frank Losee, Sheridan Block, George Le Soir, A. Law Gisiko, Carl Anthony, May Robson, Kate Denin Wilson, Isabel Richards and Mary Bacon.

The Wizard of Oz had a hearty welcome at the beginning of the engagement at the Century to-night. This is one of the merriest extravaganzas that has been produced here for a long time, and is proving a boon to numberless theatregoers who relish the drolleries of Montgomery and Stone. There are also several diverting novelties, which were not seen on the Wizard's previous appearance.

At Valley Forge is the Crawford bill for the week. The young romantic actor, Maurice Freeman, is starring in the piece. The remaining characters are in capable hands, and the company carry a large scenic production.

At the Imperial Theatre, The Lighthouse by the Sea is the attraction. The play is a new sensational melodrama, and is one of the strongest productions on the road this season. The management has furnished an elaborate scenic equipment and an exceptionally strong company.

The special feature of the Standard bill this week is a miniature drama of heroic character, A Vagabond Hero. It is a brief sketch, but possesses the heart interest of an entire play. George B. Alexander has the leading role, and the usual specialties and vaudeville turns are put on.

Wedded and Parted is the Havlin bill for this week.

Walter Kohl, George C. Taylor, and Chris Clark, advertising agents of the Studebaker, Great Northern, and Powers', respectively, of Chicago, were here last week, being chaperoned by Billy Counihan, who is this season business-manager of Happy Hooligan. Mr. Counihan was formerly advertising manager for Havlin's, and is one of the best known and most popular fellows that visit St. Louis. He, together with Dick Little, of The Shop Girl, gave their Chicago brethren a lively time in the World's Fair city.

J. A. NORTON.

BALTIMORE.

Two Savage Companies Successful—Forbes Robertson—New Play for Fawcett.

(Special to The Mirror.)

BALTIMORE, Feb. 1.

Henry W. Savage presents the musical comedy, The Prince of Pilsen, at Ford's Grand Opera House. While this comedy is familar in other cities, it was seen here to-night for the first time. A large audience thoroughly enjoyed the excellent performance. John W. Ransone, in the role of Hans Wagner, the Cincinnati brewer, was very amusing. Polly Guzman, Hobart Smock, Lora Harlow, Belle Bucklin, Iver Anderson, Victor Morley, Jeannette Bageard, Zella Frank, and Sherman Wade all contributed to bring about a delightful performance. The scenery was attractive, and the chorus fully up to the standard. Ada Rehan and Otis Skinner, in The School for Scandal, will follow.

Arizona is the attraction at the Maryland Theatre. The play is presented by a competent company, and is well staged. At the close of the week it will give place to Ward and Vokes in A Pair of Pinks.

The play selected for presentation at Chase's Theatre this week is The First Born, where it is delightfuly performed by the George Fawcett Stock company. The cast contains about twenty speaking parts, the characters all being Chinese. Mr. Fawcett has arranged new and elaborate scenery for the production, which is beautiful and realistic. Eugene Ormonde is seen in the part of Chang Wang and Percy Haswell that of Leoy Tsing. Both roles are exceedingly well played. The other members of the company do excellent work. Sheridan's one-act comedy, The Critic, follows the play. Next week, Under Two Flags.

Richard Mansfield is seen at the Academy in Old Heidelberg. He is supported by his usual fine company. Fay Davis will follow in Whitewashing Julia.

Over Niagara Falls is the title of the sensational melodrama holding the stage of the Holliday Street. It is presented in a thoroughly realistic manner by a very good company. The underline is For His Brother's Crime.

Nobody's Claim is seen at the Bijou. The Stock company give a very praiseworthy production. Next week, The Denver Express.

Forbes Robertson and Gertrude Elliott, supported by a splendid company, presented Hamlet on Thursday and Friday evenings last. The audiences taxed the capacity of the house, and thoroughly enjoyed a genuinely artistic performance. Mr. Robertson's admirable work met with high praise from our theatregoers.

The Lyric enjoyed a very successful week of English grand opera, closing last Saturday night. Henry W. Savage's Grand Opera company played a return engagement which was in all respects as successful as was the one earlier in the season.

The first act of the new play by Roy S. Sensabaugh, author of The Favor of the Queen, last season's prize play at Chase's, has been received by George Fawcett. The new play is of modern life, and will be used by one of Mr. Fawcett's companies next season.

Forbes Robertson made a splendid impression in his performance of Jacques Bernez, in The Sacrament of Judas, which was presented after The Light that Failed, last Saturday night. Mr. Robertson's forcible acting held his audience spellbound until the final fall of the curtain.

HAROLD RUTLEDGE.

PITTSBURGH.

Business Below the Average—Stock Company May Play Dante.

(Special to The Mirror.)

PITTSBURGH, Feb. 1.

Playgoers this week have almost everything from drama down to burlesque from which to choose for their entertainment, as the following attractions will verify.

In the Palace of the King is uptown at the Empire, and to-night's audience comfortably fills this cozy playhouse. Isabelle Evesson heads the cast as Dolores. The Sign of the Cross comes next week.

The stock company at the Grand is seen in The Middleman, and it is one of the best plays offered thus far this season at this house. William Ingersoll's portrayal of Cyrus Blenkarn is excellent. Next week, Nathan Hale will be played.

A good production of The Heart of Maryland is presented at the Bijou, opening this afternoon before a good-sized audience. Eulalia Bennett plays the part of Maryland Calvert acceptably, and the rest of the cast does well. Charles Warner in Drink next week.

The bill at the Avenue is, as heretofore, long, well arranged and composed of pleasing entertainers, and opened to-day to the usual large attendance.

Hyde's Comedians is the Duquesne's bill this week. At the Academy is seen the Fay Foster company.

At the Alvin is Grace George in Pretty Peggy, with The Earl of Pawtucket for the coming week. Three Little Maids is at the Nixon. Maxine Elliott in Her Own Way next week.

Brooke and his band opened to-night at Old City Hall for the week.

When Henry Irving was playing in this city a few weeks ago, Manager Harry Davis, of the Grand, made him a proposition for the production of Dante by the members of the stock company this spring, and it is being considered by Mr. Irving.

Business at all of the playhouses is still below the average, and at some of them it is noticeably light, notwithstanding some worthy productions that have been offered and deserved large patronage.

ALBERT S. L. HEWES.

CINCINNATI.

William H. Crane—More Than Queen—Good Business at all Theatres—Fire at People's.

(Special to The Mirror.)

CINCINNATI, Feb. 1.

William H. Crane began his annual engagement in this city at the Grand to-night in E. E. Rose's dramatization of The Spenders, in which he appears as Peter Rines. The audience was of good size, and seemed thoroughly to enjoy the play. The supporting company and the staging were in every way adequate. E. H. Sothern 8. Maxine Elliott 15.

Robinson's reopened yesterday under the management of E. D. Stair, with More Than Queen as the attraction. The company, headed by William Humphrey, in his original creation as Napoleon and Ann Sutherland in Julia Arthur's original role, is distinctly above the average of those appearing at popular prices, and the entire impression made by the performance was of the best. The attendance was gratifying in every respect.

Nat M. Wills is at the Walnut as the star of Broadhurst and Currie's big production of A Son of Rest. Two big houses were present yesterday, and the prospects for a great week's business is flattering.

Barney Gilmore, always a big favorite with the patrons of the Lyceum, began his annual engagement there yesterday, presenting again his successful piece, Kidnapped in New York.

Die Grosse Glocke, a four-act comedy, by Oscar Blumenthal, was the bill of the German theatre last night. Clairette Clair, Otto Schmidt, Heinrich Lowenfeld, and Marie Scwirchina sustained the principal roles.

Heuck's is still closed, and so far as appears now there is little prospect of its being opened soon.

A small fire occurred at People's just before the doors were opened for the matinee 29, and created great excitement in the vicinity, although it was easily extinguished by the fire department with very slight loss. The performance took place as usual.

Fewer theatres were open in Cincinnati last week than at any time in mid-season in eight or ten years with the result that business was good at all the houses regardless of the attractions, and it is no exageration to say that thousands were turned away on Sunday, owing to the strict enforcement of the law against selling standing room. The Walnut has announced that an extra matinee will be given each week for the balance of the season, and it is reported other houses will follow suit.

H. A. SUTTON.

THE IROQUOIS INVESTIGATION.

The coroner's jury in Chicago, which for three weeks was engaged in investigating the Iroquois Theatre fire, brought in its verdict last Monday evening. During the investigation five hundred and seventy-two persons testified, and the bulk of testimony amounted to seven hundred and fifty thousand words. By the verdict returned the following persons were held to await the action of the grand jury: Carter H. Harrison, Mayor of Chicago; Will J. Davies, of the Iroquois Theatre; George Williams, building commissioner; Edward Laughlin, building inspector; William Sallers, fireman; James E. Cummings, stage carpenter; William Mullen, in charge of the light that caused the fire, and William H. Musham, chief of the fire department. All of these men were immediately taken into custody and were afterward released on bail.

On Tuesday Mayor Harrison was released in habeas corpus proceedings, and Judge Tuthill, before whom he appeared, said that the evidence showed no crime, felony or misdemeanor on his part. The feeling in Chicago is that the arrest of the Mayor was the result of a conspiracy on the part of his political enemies. The whole affair seems to be rapidly becoming a matter of politics.

The first of the personal injury and damage suits was begun in the Circuit Court on Wednesday by Lillian Ackermann, who sues the Iroquois Theatre Company and the George A. Fuller Company, constructors of the building, for $20,000 damages for injuries sustained in the fire. It is expected that the total amount sued for in injury and damage suits will be in the neighborhood of $10,000,000.

In New York the matter of the safety of theatres has been little thought of since the investigation ordered by Mayor McClellan was made and the managers were called before him to receive instructions for making changes in their playhouses. On Saturday, however, the Mayor announced that while forty of the theatres in town had been made to conform with the requirements of the law, the managers of nineteen theatres had ignored his instructions. To the nineteen managers who had broken faith with him the Mayor sent the following letter:

The joint report of the Fire, Health, and Building Departments of the city discloses the fact that you have not kept the promise which your representative made to me to comply with the request of these departments and make alterations in your theatre so as to render it more safe for public use.

The method of personal conference with the managers of theatres was adopted by me with a view to removing promptly any source of danger to the public, without intensifying the feeling of alarm or needlessly injuring the important theatrical business interests.

I regret that you have not shown a properly responsive spirit in the matter, and because thereof I feel that I should now leave any consideration for you out of the question.

Accordingly, I notify you that if the reforms suggested in your theatre are not begun in good faith before midnight on Tuesday next I shall use whatever power the Mayor possesses to protect the public interests, and, should the result of such action be detrimental to you, you will have but yourself to blame.

AMONG THE DRAMATISTS.

Henry W. Savage has accepted a comic opera called Woodland, by Frank Pixley and Gustav Luders.

Episodes of Lord Nelson and Lady Hamilton, a historical drama, has just appeared from the pen of Josephine Clarke of Llewellyn Park, West Orange, N. J.

Sara MacDonald (Mrs. Edwin Maynard) has just completed a four-act melodrama entitled Adrift in New York, which a well-known manager is negotiating for, with Sara MacDonald and Edwin Maynard to be featured in the principal roles.

James E. Sprott and J. E. Small have completed a comedy entitled Love's Triumph, that will be produced next season. Mr. Sprott is now writing the book of a romantic opera, in which, it is said, Forrest Huff will be featured.

Frank Baum, the author of The Wizard of Oz, has finished a new extravaganza, entitled His Majesty the Scarecrow, for Montgomery and Stone.

Ullie Akerstrom has written a morality play, in emulation of those of the twelfth century, entitled Humankind, in which the characters are Vice, Folly, Falsehood, Humility, Wisdom, Truth, Conscience and Humanity—a large order, and one that might make a Tolstoi sit up.

A play entitled A Harvard Man has just been completed by G. Alanson Lessey and Harry C. Browne. The story tells of the adventures of a college man at Harvard and soldier in Porto Rico.

Joseph Arthur has a new sensational comedy which may have its first production at the San Francisco Alcazar.

Contracts were signed recently between the McClure Newspaper Syndicate and Charles H. Brown, the librettist, for the writing of a musical comedy which shall have as its theme the doings of Simon Simple. This character has been largely exploited by the McClure people in their comic supplement for the past three years. The music will be of the popular order and will consist largely of interpolations.

Violet Dale has completed a music drama in three acts, entitled, Zingerallia, on which she secured a copyright, Dec. 28, 1903.

J. B. Henry, the well-known advance agent and manager, is ill at the Albany, N. Y., hospital and about to submit to a serious operation. Mr. Henry is a man of wide acquaintance, and well liked among the profession, and now in the time of adversity let his old acquaintances lend a helping hand. Any favors at this time would reach Mr. Henry at the hospital, and would be much appreciated.

GOSSIP OF THE TOWN.

Minnie Seligman has secured the American rights to Mlle. Cottilon, by Ernest Daudet and Henri Caln. Mlle. Cottilon succeeds Mlle. Short-Skirts.

Grace George, in Pretty Peggy, dedicated the new Majestic Theatre at Erie, Pa., Jan. 27.

Paula Edwardes, who was almost prostrated by the death of her brother, Brewster A. Edwardes, was accompanied on the tour she began last week by Agnes Davie, an intimate friend from Philadelphia.

Maude Amber closed a two years' engagement as the leading woman at Fisher's Theatre, San Francisco, Jan. 10. On that evening she was presented with a handsome pin and diamond locket by the stage employes of the theatre. She in all probability will go to Australia for an indefinite time to play the leading roles in the Weber and Fields plays.

Sadie Connolly, the Irish comedienne, has left the Quincy Adams Sawyer company.

Mabel Lloyd, a member of the Frank Daniels Opera company recently, received word from the Secretary of the St. Nicholas Racing Club, of St. Nicholas Park, that she had been awarded the first prize for the five-mile races on time decision. Miss Lloyd is the champion ten-mile ice skater of Illinois and Ohio, and has won two amateur prizes, one for a five-mile event and another for ten miles.

Orme Caldara has been transferred to E. H. Sothern's company to play the heavy Count Hildebrand in The Proud Prince.

William H. Dougherty, leading man of The Giants' Causeway company, met with an accident during the performance, at Holyoke, Mass., last week. He fell from the bridge in the play, eight feet, but he is all right now.

Lillian Sackett (Mrs. Ben. S. Higgins) has been operated on for an abscess, but will soon be able to resume her work.

Walter Horton joined His Last Dollar company on Jan. 18 to play the leading heavy part.

Georgie Waldron has retired from His Last Dollar company owing to ill health, and her role is being ably played by Grace Atwell.

Louis M. Cohen has severed his connection with the A Colorado Waif company as business manager, and last week returned to New York.

January 15 the El Zagal Temple, A. A. O. N. M. S., of Fargo, N. D., conferred the degrees upon a class of thirty-five. At the conclusion of the work, The Runaway Match company, which had been secured for the occasion, gave their performance on the spacious stage in the Temple Auditorium before an audience of 1,200 Shriners.

The hearing in the case of Arthur Snyder, manager of the Ferguson Theatre, Shenandoah, Pa., who is suing His Majesty and the Maid company for breach of contract, took place recently before Justice Morgan. Snyder claims $200. Decision was reserved. Manager Snyder was defendant, at Mahoney City, Pa., last week, in a case for $102, claimed by the Miss Rob White company. The company, it is said, got all the money, $298, taken in, but claimed that the performance was produced under a guarantee of $400. Justice Lewis, who tried the suit, gave judgment for the full amount.

Ben Hendrix gave his last performance of Ole Olson, at Moline, Ill., and has gone to Chicago to bring out his new play, Eric from Sweden.

Edward Houghton suspended the tour of his Johnstown Flood company for five weeks at Lansing, Mich., Jan. 16, on account of theatres closing in Michigan, Illinois and Wisconsin.

Robert B. Mantell will play a return engagement this season in New York, beginning Feb. 8.

W. J. Shea retired from the Robert Emmet company recently and his place has been taken by Luke J. Martin.

Otis Skinner will use Edwin Booth's repertoire next season on an independent tour, to begin in November in Chicago and to stay four weeks in New York. The plays will be Hamlet, Macbeth, Richelieu, Ruy Blas, The Merchant of Venice, Richard III, The Fool's Revenge, Don Cæsar de Bazan and Francesca da Rimini—all, with the possible exception of the last, non-royalty plays.

Edythe Rowand will originate the part of Mrs. Leroy in Martha Morton's prize play, The Triumph of Love, at the special matinee, Feb. 8.

Alice Johnson, the star of The Friend of the Family company, has been ill, and is in Jacksonville, Fla., recuperating. Edith Terry is playing her part.

Louis F. Gottschalk has resigned as musical director of The Red Feather company, to take effect Jan. 30, in Pittsburgh, and will be succeeded by Sig. A. de Novellis.

Fitzgerald Murphy and his family left for San Francisco last Saturday. Mr. Murphy will produce his own dramatic version of Parsifal for Frederick Belasco at the Alcazar Theatre.

Jessie Izett, who had one of the principal parts in Nathan Hale, has been engaged to play Mollie Stark Wood in The Virginian.

Tim Murphy is to revive Martha Morton's A Bachelor's Romance for a spring tour. Mr. Murphy's tour begins in Louisville, and he will come East via the South. It is now four years since Mr. Murphy has appeared in Miss Morton's play.

Isabel Irving was to have appeared in The Crisis at Marietta, Ohio, last Thursday night, but as the entire town was flooded in two feet of water, the engagement had to be cancelled.

An exhibition of the work of Scotson-Clark is being held at The Picture Shop Beneath the Steps, No. 11 West Twenty-eighth Street. It includes water colors, pencil drawings, portraits, monotypes, silk fans and ligneographs—i.e., prints by a new process invented by the artist. Aubrey Beardsley is also represented in the exhibition by a very interesting drawing for one of his first illustrations for the "Morte d'Arthur," and there are some charming pencil studies by Byam Shaw, about eighty pen and ink drawings illustrative of Indian life in 1821, by George Chinnery, R. H. A., and a first edition of Randolph Caldicott's "House that Jack Built," now very rare. Altogether the little exhibition is as interesting as it is unusual.

Stair and Havlin's Majestic Theatre, at Erie, Pa., was opened last Thursday night by Grace George in Pretty Peggy. There was an audience of two thousand in the theatre, which cost $125,000.

The Love Birds, a musical comedy, book by George Grossmith, music by Raymond Roze, will be produced at the Savoy Theatre, London, this week. The cast ought to make almost any sort of a musical comedy go, for it includes Lottie Venne, Noel Neville, Blanche Ring, Kate Cutler, Sydney Brough, Lawrence Grossmith, Fred Leslie (son of the late Fred), Dennis Eadie, Mervyn Dene, and George Fuller Golden. The piece is in three acts, the first at Maidenhead, the second in the Ottoman Room, 16 Carlos Place, the third in the anteroom of Box A at the Venus Theatre, London.

William Morris has been engaged by Sydney Rosenfeld for the Century Theatre.

A dramatic entertainment, under the auspices of the Daughters of the American Revolution, will take place in the Astor Gallery of the Waldorf-Astoria Hotel Thursday evening. Two plays by Amelia Weed Holbrook, entitled The Latest Edition and Friday Afternoon, will be produced. The entire cast of the latter play is composed of members of the Professional Woman's League, and it will be under the stage management of Malda Craigen.

MABEL STRICKLAND
A Bit That's a Hit. Garden Theatre.

AT THE THEATRES

To be reviewed in THE MIRROR *next week:*
THE MERCHANT OF VENICE.....Lyric.
DER DETEKTIV.....Irving Place
A DOLL'S HOUSE.....Manhattan.

Criterion—The Light That Lies in Woman's Eyes.

Comedy in three acts and four scenes, by E. H. Sothern. Produced Jan. 25.

Lady Mary Mayfield	Ethel Winthrop
Margaret Mayfield	Mabel Snider
Lady Lorna Leinster	Virginia Harned
Lucy Porter	Margaret Gordon
Mrs. Baker	Fanny Addison Pitt
Hector Cameron	William Courtenay
Wiggin Smythe Wiggin	Stanley Dark
Jack Clonmel	S. F. Rice
Doctor Harley	Eugene Santley
Mr. Splinter	Sumner Gard
Red Hand	Theodore Marston
Mr. Rogers	Frederick Burt
Old Harris	Lawrence Eddinger
Rev. Dr. Goodwillie	J. Hartley Manners
King of the Gypsies	Henry Jewett
Two Boys	Master Thomas Kelly Master Gregory Kelly
Podgers	Harry Lewis
Man Servant	James Reed
Maid Servant	Louise Phillips

The Light that Lies in Woman's Eyes, a comedy in three acts and four pretty scenes, written by and staged "under the personal direction of" E. H. Sothern, was "presented" at the Criterion Theatre last Monday night.

This play with the sentimental title is perhaps the worst of this season's "presentments" by the manager who has made so many of little worth.

The central idea of the play, dear and good old Wilkie Collins' "Poor Miss Finch" furnished: that of the blind girl deceived by her lover But Mr. Sothern is not the dramatist that Wilkie was, and his use of the dead dramatist's material is crude and Town Halley, suggesting the village dramatist embracing his long-brooded-over chance to air his genius on—say, Fourth of July or Thanksgiving afternoon or night.

The first act shows us the interior of Anne Hathaway's cottage. Time, the present. Old Mrs. Baker is the caretaker. A bunch of American and English beauty roses, accompanied by two or three males, blow in, and gush over the Shakespeare whom they cannot possibly comprehend. Then in comes Lady Lorna Leinster, an Irish lady; and Hector Cameron, "an Arctic explorer" of twenty-five, who looks as if a spin on the Thames in an eight-oared barge was the nearest he had ever come to the Arctic. A blind girl, Margaret Mayfield, is of the party. Her lover was lost in the shuffle before the curtain went up; so, as Hector Cameron's voice resembles Jack Clonmel's, the lost lover's, he is prevailed upon to impersonate Jack, in order to save the blind girl's life—"otherwise she cannot live a month," Dr. Harley assures Hector in a vociferous "aside." Hector embraces the blind girl and immediately leaves her side, as she leaves him, as if it were the most natural thing in the world for lovers who have been dying for each other's company to meet after years of parting, say "How are you?" and then ignore each other's existence. Lorna makes up her mind to win Hector.

There is a second act, in "The Forest of Arden," in which she plays Rosalind to his Orlando, and she wins his "love."

After winning him she is frightfully indignant at his attempt to kiss her, and literally throws him off, when he rages at her like a drunken costermonger interviewing his wife on a Saturday night; swears she will yet crawl on all fours and sue for his "love," and exits, leaving Lorna to weepingly soliloquize on the strange inconsistency of man.

In the third act, Hector, the twenty-five-year-old Arctic pole juggler, bribes a gang of gypsies to capture and tie Lorna to a tree, which they do. He is to come in and attempt to rescue her; they are to attempt to kill him; he is to knock 'em in the old Kent Road, release her, be thanked, embrace and marry her. But in the fight he hurts the leader of the gypsies with a straight-counter; another gypsy with an upper-cut, and two more with half-arm blows. Smarting under their bruises, they overpower and tie him to a marble column (in "a forest near Stratford"!). Then they leave Lorna, hitched to a tree, right, and Hector, tied to that Elgin marble, left, to talk it over. There is a rather pretty love scene here, at long range, interrupted by the gypsy leader returning and demanding a ransom of £40 ($200) for their release. He is promised it, after exposing Hector's act to Lorna, who is indignant, then forgiving, and all ends with a marriage, in scene two of act three, in the Stratford church The real lover comes back to the blind girl, but not until the exquisite taste of Mr. Sothern has become a thing of the past.

It is such a silly play that only an author with money could have had it produced.

Hector Cameron is one of the late (to any one who has ever read his boys' books) Henty's ridiculous heroes—the kind that figure in "With Clive in India," "Pike and Dyke," "Under Drake's Flag," etc.; the kind that, in their boyhood and youth make Robert Clive, Warren Hastings, Francis Drake, and William of Orange look like English shillings alongside newly minted guineas; the kind that make insufferable grown-up cads of the English boys who devour them; the "superior" kind; the kind who know everything; the condescending kind; the kind that every full-blooded American aches to kick into the middle of Broadway, or hades, when they cross his bows; the kind that, in foreign countries, hurt English gentlemen at home and make millions of enemies for England as a browbeating, bullying, hectoring nation.

William Courtenay played him to the life; or, he played William Courtenay.

Virginia Harned looked nice in the faithful limelight's radiance, and acted well in the easy scenes; but she overacted when real acting was in demand, and made ribbons of passion when passion was called for. But she was better than her part, and, in the Rosalind dress, quite a plump and pleasing figure.

The Wiggin of Stanley Dark was killable. Mr. Splinter, the poet-critic, was an impertinent caricature of one of our best writers of dramatic reviews, held up to scorn and ridicule for not liking Mr. Sothern in classic parts. Some day the wrong critic will be assaulted by a disgruntled actor or manager, and then the hurry-up wagon will be called—but not for the critic.

Mabel Snider's Margaret Mayfield, the blind girl, was a pathetic little figure, even before the scurvy trick of palming off a stranger on her as her lover. After that—well, it was lucky that Mr. Sothern was not in the house. Mr. Fitch never went below that splotch of cruelty and ill-taste. In some countries it would have caused an Astor Place riot.

Ethel Winthrop, Margaret Gordon, Fanny Addison Pitt, S. F. Rice, Eugene Santley, Theodore Marston, Frederick Burt, Lawrence Eddinger, J. Hartley Manners, Thomas and George Kelly, Harry Lewis, James Reed, and Louise Phillips did what they could with small parts; while Elizabeth Goodall, Eleanor Sanford, Amy Meers, and May Barton were pretty visitors to Anne Hathaway's cottage. Space forbids the mentioning (for that is all it could be) of any other names—except Henry Jewett's, as the gypsy king, and Sumner Gard's, as "Mr. Splinter, the poet." Mr. Gard, as the critic in the Forest of Arden scene, was very funny; and Mr. Jewett's gypsy king was as good as he could make it.

In this forlorn attempt at a play, Mr. Sothern has made many writers, from those of the Bible to Shakespeare, Burns, Tennyson and many others, contribute. Take the lines out of the play that Mr. Sothern did not write (and they are the only good ones in it) and the play would not involve an hour.

As a writer and constructor, Mr. Sothern is as fine as he is romantic as an actor. He should stick to his last—that is, to Lord Chumley parts, in which he is excellence itself, and never touch the pen except to sign a check or an I. O. U.

The Light that Lies in Woman's Eyes is in one respect like Hamlet; there are "too many quotations in it."

Savoy—That Man and I.

Play in a prologue and three acts by Mrs. Frances Hodgson Burnett. Produced Jan. 25.

PROLOGUE.

Dick Latimer	Robert Hilliard
Margery Latimer	Maude Fealy
Mrs. Latimer	Lois Frances Cook
Miss Amory Starkweather	Marion Abbott
Susan Chapman	Mabel Mortimer
Ellen	Mildred White

THE PLAY.

John Baird	H. Reeves-Smith
Dick Latimer	Robert Hilliard
Rupert De Willoughby	William Elliott
Ezra Stamps	Arthur Sanders
"Toad" Stamps	June Pelton
Felicity Fair	Maude Fealy
Miss Amory Starkweather	Marion Abbott
Mrs. Stamps	Sadie Stringham
Susan Chapman	Mabel Mortimer

Robert Hilliard, supported by Maude Fealy, H. Reeves-Smith, and other players of standing, presented for the first time in New York Mrs. Frances Hodgson Burnett's latest play, That Man and I, at the Savoy Theatre last Monday evening. The audience was not as large as the occasion warranted, but there was no lack of enthusiasm in the reception of the play. The plaudits were plentiful and genuine, and there was unmistakable evidence that the play and the players won more than the usual share of first-night favor.

That Man and I, though founded upon Mrs. Burnett's novel, "In Connection with the De Willoughby Claim," is not a dramatization in the commonly accepted sense. The principal character of the book, Tom De Willoughby, does not appear in the play, though traits that belonged to him are given to the hero of the drama. Mrs. Burnett has selected incidents from her story and has woven them into a fabric that is very largely new. The play has, therefore, few of the usual faults of the dramatized novel. It is clear, logical and complete in itself. The story unfolded is one that reaches the heart, engages the deepest sympathy, and holds the interest captive straight through to the denouement. On the other hand, the architecture of the play is bad. The authoress resorts to dramatic devices now obsolete—such as soliloquies almost long enough to be called monologues—and she hammers her ingots of sentiment down to the gold-leaf of sentimentality. In the final tableau the gold-leaf bcomes almost tinsel. But there is a story in the play that is strong enough and human enough to carry a far heavier burden of faults than has been laid upon it by the authoress. The characters involved are real and their emotions ring true. To use a stock phrase of the theatrical world, the play is wondrously rich in "heart interest."

The prologue, which takes place in the home of Dick Latimer, the hero, in Marshfield, Mass., is a very odd and striking bit of construction. When the curtain rises Margery Latimer, Dick's sister, is seen weeping pitifully, with her face buried in her arms. In a long soliloquy she gradually discloses the fact that while an art student in New York, from which place she has lately returned, she gave her love to John Baird, who betrayed and deserted her. Thus the leading actress begins her performance with a strong emotional scene such as is usually found in the final act of a play. The man Baird, it appears, is an extremely wealthy mill-owner who has been and is the benefactor of Margery's brother, Dick Latimer, a fine, manly fellow. The girl, after much persuasion, confesses her condition to her brother, but refuses to reveal the name of her betrayer. Baird is in Europe and is ignorant of the fact that the girl he wronged was the sister of his friend. Dick, though overcome with horror at the disclosure, is loyal to Margery, and with the aid of a devoted friend, Miss Starkweather, he plans to hide the disgrace from his mother and from the world by taking the girl away—presumably to Italy.

Seventeen years elapse between the prologue and the first act of the play proper. The scene is the home of Miss Starkweather at Marshfield. Dick and Miss Starkweather have kept the secret of Marjory's fault absolutely secure. It is disclosed that they took the girl to a lonely place in the mountains of North Carolina, where she died after giving birth to a child. The child has been brought up by Miss Starkweather as her niece and is now a winsome maiden of seventeen. She is called Felicity Fair. Dick never learned the name of the father, but he believes that some day chance will bring him face to face with the man. Felicity is entering upon a sentimental attachment with Miss Starkweather's nephew, Rupert De Willoughby, and the little romance is regarded with favor by Dick and the amiable aunt. Now enters John Baird, who has lived abroad since the death of Margery, and who does not know that she left a child. He is received into the household with the greatest cordiality. The dramatic episode of the act comes when he meets Felicity, not knowing that she is his daughter. The scene is quiet but is very intense because of the underlying complication that is known only to the auditor.

The second act takes place at Miss Starkweather's country place in North Carolina, a few months later. The love affair between Felicity and Rupert has progressed rapidly and it has been decided that they shall soon be married. In the midst of the general happiness comes a reminder to Dick of the sorrowful episode in his life. A mountaineer, Ezra Stamps, has found in the old cabin that was occupied by Marjory two letters that he uses as a means to blackmail Dick. In order to preserve the secret of Felicity's birth Dick agrees to buy the letters. The knowledge that they exist unnerves him, and in his anguish he confides to Baird, as his dearest friend, the pathetic story of Marjory. Here is the strongest situation of the play, and it has been skillfully handled by the authoress. Baird, already suffering keenly with remorse, listens to the tale of his own wrongdoing and every word is like the thrust of a knife in his heart. Dick mistakes the distress of his hearer for sympathy. The looked-for disclosure is not made, and the curtain falls on the two men who for different reasons are alike in agony of heart.

The third act opens with the same setting, on the day of the marriage of Felicity and Rupert. After the return from the church the wife of Ezra Stamps appears with the letters and hands them over to Dick, receiving in return four thousand dollars. Dick is about to destroy the yellowed pieces of paper when he recognizes the writing as that of Baird. The truth flashes suddenly upon him, and in an outburst of rage he calls his sister's betrayer to account. Suddenly the voice of Felicity is heard and as she is about to enter Dick hides his anger and hisses the command, "Smile, damn you!" into Baird's ear. The curtain falls as the two men greet her with assumed gayety. The second scene of the act, and the final scene of the play, showed a hut in the mountains, with the grave of Margery beside the cabin in which she died. It is the evening of the same day. Baird, broken with remorse, comes to the grave with the intention of killing himself there. He is prevented from so doing by the arrival of Dick and Miss Starkweather. Then come Felicity and Rupert to place flowers on the grave and to pray. The play ends with the forgiveness of Baird by Dick, this being brought about through the prayer of Felicity's that the two men overhear. This final scene is the weakest of the play. It is unnatural in movement and its sentiment borders on mawkishness. However, it is not bad enough to seriously mar the play.

The mounting of the piece was exceptionally handsome. The two interior settings were very well constructed and painted, and in the exterior scenes there were fine stretches of distant fields and hills. The light effects were very well done, and the stage-management of Frederic Arthur Stanley was excellent throughout.

Mr. Hilliard's impersonation of Dick Latimer was one of the very best pieces of work that he has so far accomplished. He was inclined to be a trifle too vigorous at times, but his conception of the part was true and his portrayal was logical and natural. He made Dick a whole-souled, genuine, light-hearted fellow, brave under misfortune and with fine tenderness toward those he loved. Altogether Mr. Hilliard's performance was delightful and fully deserved the plaudits that it won.

Miss Fealy as Margery, in the prologue, portrayed admirably the hopeless misery of the forsaken girl, and she handled the difficult opening scene with commendable skill. In the later acts, as Felicity, she was a charming lass, full of the careless gayety of youth and bright as happiness itself. Her lines caused her to seem artificial in some of the scenes, yet to a considerable extent she conquered the handicap imposed upon her.

H. Reeves-Smith, as John Baird, had a very difficult and a thankless role, and he deserves, therefore, great credit for the admirable impersonation that he gave. He was quiet, subdued and natural in manner, and he evidenced without over-emphasizing the remorse that was the chief note in the role.

Marion Abbott, who does all things well and some things splendidly, was at her best as Miss Amory Starkweather—well-bred, noble-hearted woman and faithful friend. Arthur Sanders gave a capital performance as the Quilp-like Ezra Stamps. William Elliott was a boyish and natural Rupert. Sadie Stringham in the character role of Mrs. Stamps made the most of her limited opportunities and received well-deserved applause. Mabel Mortimer did a capital bit of work in the prologue as Susan, an unfortunate mill girl, making the character pathetically true to life. Lois Frances Cook was an excellent Mrs. Latimer—a motherly person—and young June Pelton made quite a hit as a tow-headed urchin, "Toad" Stamps

Lyric—The School for Scandal.

Comedy in five acts by Richard Brinsley Sheridan. Revived Jan. 25.

Sir Peter Teazle	Edwin Varrey
Sir Oliver Surface	George Clarke
Charles Surface	Otis Skinner
Joseph Surface	Walter Hale
Sir Benjamin Backbite	Joseph Weaver
Careless	Charles B. Welles
Rowley	Gordon Johnstone
Snake	Walton Pyre
Moses	Russell Cranford
Crabtree	Benjamin T. Ringgold
Trip	Walter Howard
Sir Harry Bumper	Walter Lewis
"The Major"	Stewart Morris
Lady Sneerwell's Servant	William Rosell
Sir Peter's Servant	Laurence Cover
Joseph's Servant	Daniel Pennell
Lady Teazle	Ada Rehan
Lady Sneerwell	Mabel Howard
Mrs. Candour	Kate Fletcher
Maria	Katherine Everts
Lady Sneerwell's Maid	Sara Sumner

The genteel comedy of the eighteenth century ended with the plays of Richard Brinsley Sheridan (1751-1816), lessee of the Drury Lane Theatre, orator in the House of Commons, wit, man about town, of the world, of all time: for The Rivals and The School for Scandal's polish of composition, vivacity of dialogue, interesting stories, nice construction, knowledge of character and of human nature, the world and life, make them eternal.

Were a dramatist to arise to-day with two plays of to-day to match The Rivals and The School for Scandal, the doors of the world would fly open to receive him, kings would envy him, and great beauties covet his popularity. Not because the characters in them display great individuality, but because there is a dash of original character in nearly all of them, and they are fine hosts: they know how to entertain, without boring, their guests.

It is a pity that—Well, Richard Brinsley Sheridan was fine enough to have been an American—a real American—in blood as well as in birth: for so many call themselves Americans whose fathers, mothers and ancestors, back to the ring-tailed period of time, never saw or heard of America. That is, he was fine enough as an artist; but as a man he thought too much of his palate and stomach, and not enough of his creditors and obligations. So we shall always accept and be glad for his better part, and let the rest of him slide.

His most brilliant play, The School for Scandal, was revived at the Lyric Theatre last Monday night, with Ada Rehan and Otis Skinner in the leading roles. It would be a delight to praise it from beginning to end, and everybody concerned in it, but there was nothing in it, apart from Sheridan, to warm the blood, quicken the intellect, arouse the sympathies, or make one in love with one's neighbor. It was merely a respectable performance, and the laughter and applause were in almost every instance a tribute to the genius of Sheridan, and not to the conscientious and well-meaning efforts of the cast.

Miss Rehan's Lady Teazle did not look a year over thirty. She impressed one with her sweetness and light, her real regard for Sir Peter, and respect for his honor and her own. When she wheedles the two hundred pounds out of him, it doesn't seem a heartless or a cruel act; and when she refuses to seal the gift with a kiss on his dry old mug, one doesn't think "The ingrate!" but, "Well, what can that fond and foolish old man expect from such a young and sought-after girl?" You have little pity for Sir Peter when Miss Rehan is the Lady Teazle, when you would have reservoirs of it were Lady Teazle played by a commonplace actress or woman. Still, there have been Sir Peters in the past generation who have won real sympathy in the just mentioned scene, and in the screen scene of the celebrated in all lands fourth act: notably William Warren and John Gilbert. They made our hearts open to them in that act, but Edwin Varrey doesn't win one wave of sympathy in it, for he looks and acts like Sir Peter's butler (for of course Sir Peter possessed a butler), and is wholly lacking in distinction, authority, force and personality. His Sir Peter could never have been admitted to swell drawing-rooms, nor won for a wife and kept her six months such a woman as Lady Teazle. The Sir Peters of Warren and Gilbert could. Mr. Varrey looked and acted like a back-street-in-the-village stepbrother of David Harum.

Otis Skinner's Charles Surface brought to mind a Rufus Choate story, so rare that not one in one hundred thousand knows it.

When Mr. Choate, the Edmund Kean of orators and advocates, the most miraculous jury-tamer that ever lived—was compelled to disappoint his alma mater, Dartmouth College, in not delivering a promised Commencement address, Dr. Oliver Wendell Holmes was sent for as a substitute. Going up to Hanover, N. H., from Boston, in the cars, George Hillard, William Sohier, and Richard Henry Dana, Jr., asked him how he felt on his way to fill Mr. Choate's place. The lively little Oliver Wendell replied:

"Nobody's going to *fill* his place; but I'm going to rattle around in it a little while!"

Not that Mr. Skinner "rattles around" in the part of Charles Surface; but he doesn't fill the place left vacant by such artists as Lester Wallack, Charles Barron, Charles Coghlan, and Kyrle Bellew. They were the brilliant Charles Surface, and looked the elegant chap all over. Mr. Skinner's Charles is too precise in speech; too mincing in gait; too insincere in laughter and mirth; too boisterous, clamorous, obstreperous; too artificial and self-conscious; too sure of his superiority, to be the lovable spiritual brother of Charles James Fox. He creates no illusion. He seems to be aware of the identity of Sir Oliver from the first; and when he refuses to sell Sir Oliver's portrait, in the third act, to Sir Oliver, you feel that he refuses for effect, with his mental vision directed straight at a codicil in Sir Oliver's last will and testament. And when he discovers that the picture buyer is none other than his uncle, Sir Oliver, his surprise seems acting, not the real article. That is not Mr. Skinner's fault, but nature's, in not being more prodigal with her gifts when forming Mr. Skinner. Then Mr. Skinner's facial expressions are over—just as Mr. Mansfield's are under—done. He seems conscious of, and too well pleased with, every expression, just as he seems with his studied gait and frequent, but not various or fluent, gestures. He seems to be always thinking of the red heels to his shoes, his silken hose, breeches, waistcoat and coat, ruffles and laces, instead of with the mind, heart, soul and character of Charles Surface. Of course, the time, people and manners are artificial; but Charles Surface was not a *poseur*, and Sheridan never intended him to be one; and had he always been played as Mr. Skinner plays him he would not now be the likable fellow whom we gladly seek in the written play.

George Clarke's Sir Oliver was a handsome and rosy little ball of good-nature. The Joseph Surface of Walter Hale was a painstaking effort, but beyond Mr. Hale's grasp, although he had moments. Whatever chance Charles B. Welles may have had, as Careless, in the auction scene, Mr. Skinner's Charles killed it by anticipating his business and attracting attention to himself. Mr. Welles was left without a chair to stand upon. The Moses of Russell Cranford was a little gem. He looked as if made by George Cruikshank. He was truly old-world and eighteenth century. The Mrs. Candour of Kate Fletcher, Maria of Katherine Everts, Lady Sneerwell of Mabel Howard, and Maid of Sara Sumner, are to be commended for the feeling which they tried to send over the footlights. Walton Pyre's Snake almost hissed: the Sir Benjamin Backbite of Joseph Weaver left a little to be desired; the Rowley of Gordon Johnstone a little more; Ben T. Ringgold was a pretty good Crabtree; but the Trip of Walter Howard was overdone and belonged to comic opera. Walter Lewis was Sir Harry Bumper, and Stewart Morris, the Major, who thought he sang "Here's to the maiden of bashful fifteen!" The Misses Sawyer, Graham, Cover, Leslie, Joyce, Finnegan, and Lee were the ladies in the long-drawn-out minuet at the end of the first act. The scenery and costumes were all right.

Garrick—The Younger Mrs. Parling.

Play in three acts by C. Haddon Chambers, founded upon Henri Bernstein's L'Détour. Produced Jan. 25.

Jaqueline Carstairs	Annie Russell
Mrs. Carstairs	Jeffreys Lewis
Mrs. Samuel Parling	Mrs. Gilbert
Mrs. Pringle	Mrs. Glendinning
Lady Bessant	Miss Bennett
Susan Parling	Olive Murray
Maid to Mrs. Samuel Parling	Josephine Mack
Maid to Mrs. James Parling	Rose Lemoine
James Parling	John Mason
Samuel Parling	E. A. Eberle
Cyril Martyn	Oswald Yorke
Sir Philip Mallaby	John Glendinning
Fred Pembroke	F. Goldsmith
Captain Pringle	T. C. Valentine

At the Garrick Theatre last Monday evening Annie Russell appeared for the first time this season on the local stage in a play from the pen of Haddon Chambers, entitled The Younger Mrs. Parling. The star and the several well-known players included in the supporting company were greeted with much applause by the large audience. Mrs. Gilbert was so warmly welcomed, indeed, that she was obliged to command the spectators to cease their plaudits in order that she might proceed with her lines. These demonstrations of enthusiasm occurred, however, upon the entrance of the various players. The play did not win particular favor, nor did many of the members of the cast have opportunity to add greatly to their laurels by their impersonations.

The Younger Mrs. Parling is a British version of Henri Bernstein's play entitled L'Détour. Mr. Chambers has done a far better piece of work in making the adaptation than he did in preparing A Modern Magdalen for the American stage. In the case of that play he merely gave English names to the characters, and left their characteristics and the atmosphere as foreign as it was in the original. In the case of L'Détour he has Englished the characters and the scenes as well as the lines, and has thus made the play resemble nature to a considerable degree. Architecturally The Younger Mrs. Parling is superior to the majority of this season's plays, but the story unfolded is neither new nor especially interesting. Moreover, the principal role is not within Miss Russell's excellent but nevertheless limited capabilities, and her individual performance was a disappointment.

The theme of The Younger Mrs. Parling is of the Ibsen order, but while the sturdy old man of the North serves his dramatic liquors "straight," the author of L'Détour has, according to the French habit, diluted the draught and has even added sugar. The whole story is that a girl, born and brought up in an atmosphere of loose morality, longs for respectability, gains it by marrying into a priggish, hypocritical family, and finally, after enduring for a year the self-righteousness of her husband's relatives, leaves in disgust to return to

CURRENT AMUSEMENTS

Week ending February 6.

ACADEMY OF MUSIC—Checkers—2d week—9 to 16 times.
AMERICAN—By Right of Sword—3d week—17 to 24 times.
BELASCO—Henrietta Crosman in Sweet Kitty Bellairs—9th week—57 to 63 times.
BIJOU—Closed.
BROADWAY—The Medal and the Maid—4th week—25 to 32 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—An English Daisy—3d week—17 to 24 times.
CIRCLE—Vaudeville.
CRITERION—Virginia Harned in The Light That Lies in Woman's Eyes—2d week—8 to 14 times.
CRYSTAL GARDENS—Closed.
DALY'S—Virginia Earl in Sergeant Kitty—3d week—17 to 24 times.
DEWEY—Cherry Blossoms Burlesquers.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—The Other Girl—31 times plus 9 to 16 times.
FOURTEENTH STREET—Andrew Mack in An Irish Gentleman—1 to 8 times.
GARDEN—Eleanor Robson in Merely Mary Ann—6th week—37 to 43 times.
GARRICK—Annie Russell in The Younger Mrs. Parling—2d week—9 to 16 times.
GRAND OPERA HOUSE—Lawrence D'Orsay in The Earl of Pawtucket.
HARLEM OPERA HOUSE—Marie Tempest in The Marriage of Kitty.
HERALD SQUARE—Sam Bernard in The Girl from Kay's—14th week—96 to 102 times.
HUDSON—Robert Edeson in Ranson's Folly—3d week—17 to 24 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—German Stock company in German Drama—19th week.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Amelia Bingham in Olympe—3d week—15 to 21 times.
LION PALACE—Vaudeville.
LONDON—Bowery Burlesquers.
LYCEUM—William Gillette in The Admirable Crichton—11th week—79 to 85 times.
LYRIC—Ada Rehan and Otis Skinner—3d week—17 to 23 times.
MADISON SQUARE—The Secret of Polichinelle—3d week—17 to 24 times.
MADISON SQUARE GARDEN—Closed.
MADISON SQUARE ROOF-GARDEN—Closed.
MAJESTIC—Babes in Toyland—17th week—137 to 144 times.
MANHATTAN—The Virginian—8th week—32 to 39 times.
MENDELSSOHN HALL—Musical Entertainments.
METROPOLIS—The Funny Mr. Dooley.
METROPOLITAN OPERA HOUSE—Metropolitan Opera company in Grand Opera—11th week.
MINER'S BOWERY—Rose Hill Burlesquers.
MINER'S EIGHTH AVENUE—Gay Masqueraders.
MURRAY HILL—The Henry V. Donnelly Stock company—2d week.
NEW AMSTERDAM—Mother Goose—10th week—72 to 79 times.
NEW GRAND—Hebrew Drama.
NEW STAR—The Bowery After Dark.
NEW YORK—Chauncey Olcott in Terence—4th week—24 to 31 times.
OLYMPIC—Fred Irwin's New Majestics.
ORPHEUM—Vaudeville.
PARADISE ROOF-GARDENS—Closed.
PASTOR'S—Vaudeville.
PEOPLE'S—Hebrew Drama.
PRINCESS—Kyrle Bellew in Raffles, the Amateur Cracksman—15th week—116 to 122 times.
PROCTOR'S FIFTH AVENUE—Love in Harness.
PROCTOR'S FIFTY-EIGHTH STREET—The Show Girl.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125th STREET—The Brixton Burglary.
ST. NICHOLAS GARDEN—Closed.
SAVOY—Robert Hilliard in That Man and I—2d week—9 to 16 times.
TERRACE GARDEN—Closed.
THALIA—Hebrew Drama.
THIRD AVENUE—The Worst Woman in London.
WALLACK'S—The County Chairman—11th week—82 to 89 times.
WEBER AND FIELDS—Closed.
WEST END—Under Southern Skies.
WINDSOR—Hebrew Drama.
VAUDEVILLE—Candida—18 times plus 25 to 32 times.
VICTORIA—Vaudeville.

the less moral but far more genuine people with whom she passed her girlhood. The bringing together, in sharp contrast, of bigoted, narrow, harsh morality and generous, human, joyous immorality has served as the basis of scores of serious plays. The clash is sure to be interesting, and if handled in masterful fashion—as it has been by Ibsen, Sudermann, and Pinero—it makes a powerful appeal to the emotions and sympathies. But in order that a play built upon this theme may be truly impressive there should be no exaggeration of the meanness of the respectability nor, on the other hand, of the nobility of the immoral. In the Younger Mrs. Parling the good folk are too bad and the bad folk are too good. And they have far too much to say about it all.

The scenes of the play are laid in London and at Southsea, a resort near Portsmouth. The opening act, which takes place on the lawn before the villa of Mrs. Carstairs, reveals the atmosphere in which Jaqueline, the heroine, has been reared. Her mother, Mrs. Carstairs, is an amiable and irresponsible lady of about forty-five who is, to use a convenient old phrase, "under the protection" of Sir Philip Mallaby, man of the world. Jaqueline receives in succession three offers of positions similar to that occupied by her mother. She rejects them promptly—though one comes from the man she really loves, Cyril Martyn—and in order to escape from the environment that has become odious to her she promises to marry James Parling, a virtuous beast from the provincial town of Southsea.

The second act, in the Parling home, discloses the heroine in the surroundings that her fancy pictured as ideal and that she soon finds by experience to be more irritating than those she has abandoned. Every member of the Parling household is steeped in the pride of virtue. The elder Mr. Parling—a talkative old moralist—boasts that he has never in his life failed to do his duty, however unpleasant it was for himself and for others. The elder Mrs. Parling is extremely respectable because she has never known any other state of being. James Parling, Jaqueline's husband, is a hidebound hypocrite, with the instincts of a bully and the temperament of an oyster. His sister Susan is a vulgarian and rebellious. She sneers at the family respectability and calmly announces—in terms borrowed from Ouida and the Duchess—that she purposes marrying a stupid bank clerk in order that she may have freedom to accept the amorous attentions of a dissolute army officer. This household is, in the parlance of the Parlings, the "haven" into which Jaqueline, "a poor little bird with a broken wing," has fluttered and is to find peace and safety. Naturally the Parlings grate upon the heroine's nerves, and though a poor, weak worm, she at last rebels and demands that her husband shall establish her in a home of her own.

The scene of the third act is the interior of the cottage at Southsea that James Parling has generously—to his notion—fitted up for his wife and himself. Jaqueline is comparatively content. But presently her mother comes to visit her and is ordered out of the house by the husband. Jaqueline protests vainly. Then appears young Cyril Martyn to beg her to leave Parling, and when a divorce has been secured to marry him. Jaqueline puts the temptation behind her. But when contemptible James Parling announces that he has made arrangements for their return to the family home the worm turns again, and this time for good and all. While smug Mr. Parling writes to his father that they will go back to his house, young Mrs. Parling slips the wedding ring off her finger, dons her bonnet and walks away to join Martyn in the freer, broader life that she was born to.

Miss Russell's impersonation of Jaqueline was, of course, marked by the outward polish and the finish that are to be expected of her. She did not, however, reach the heart of the character. Apparently she grasped only its pathetic phase and she played constantly upon one plaintive chord. With Miss Russell's wistful pathos added to the mournfulness of the role, Jaqueline became entirely too mawkish a person to arouse any feeling save mild irritation.

The members of the supporting company were without exception worthy of high commendation, despite the fact that several of them were burdened with almost impossible roles. John Mason left nothing undone in making James Parling a life-like cad and churl. Mrs. Gilbert played Mrs. Samuel Parling with her familiar and never too highly praised skill. E. A. Eberle was in every particular an admirable Samuel Parling. John Glendinning as Sir Philip Mallaby was well-bred, well groomed and delightfully human. Jeffreys Lewis played Mrs. Carstairs with just the necessary touch of vulgarity, and her impersonation was one of the bright spots in the performance. Oswald Yorke was a natural, buoyant Cyril Martyn. Olive Murray made Susan Parling so very true to nature, so common and yet so amusing, that she came near winning the chief honors of the evening. The other roles were, as has been indicated, in very capable hands and the play was mounted in satisfactory fashion.

Murray Hill—The Gay Lord Quex.

The Henry V. Donnelly Stock company began the second week of its new term at the Murray Hill Theatre yesterday afternoon with the presentation, for the first time by a stock organization in this city, of The Gay Lord Quex.

Mr. Donnelly's players gave a careful, earnest performance of the sprightly comedy, and every one of them must be credited with honesty of purpose, but the tempo of the presentation was entirely too slow, and many of the keen points of Mr. Pinero's satirical wit went for nothing. The performance was pitched in the serious society play key, whereas, to bring out its best qualities, it should be played in a far lighter, brighter, more sparkling fashion.

Edwin Holt, in the title-role, was far too deliberate, too stolid in manner, and he drawled his speeches in a ministerial fashion. He was far more like a Western Congressman than like a member of the House of Lords. Edna Phillips was an excellent Sophy Fulgartney except when she forgot her Cockney accent. Considering the intricacy of the role her impersonation was worthy of high praise. Priestly Morrison got a good bit of humor out of the character of Chichester Frayne, though he did not extract by any means all that there is in the role. George Farren was an excellent Bastling, and Theodore Gamble struck exactly the right note in his portrayal of Valma. Rose Swain as Muriel Eden gave a very creditable performance, and Mary Horne was altogether admirable as the Duchess of Strood. The other roles were all fairly well played, and the stage-management was good. Next week, Trelawny of the Wells.

Metropolis—A Midnight Marriage.

Florence Bindley appeared at the Metropolis last week in Hal Reid's A Midnight Marriage. It was very effectively given by an unusually good company and played to large business. Miss Bindley, George S. Probert, Bigelow Cooper, May Thompson, and Nettie Bourne rendered their various roles in admirable fashion. The other parts were well cared for by George O. Morris, Donald Harold, Emile Collins, M. W. Gale, Arthur James, John Donovan, Albert Brown, Evelyn Haven, Nina Hugenin, Mrs. Nell Warner, and Amy Warden. Little Mary Burroughs did well in a juvenile role. This week, The Funny Mr. Dooley.

Fifty-eighth Street—Zaza.

Eugenie Blair, in Zaza, drew a series of very large audiences last week, and the spectators were not slow in showing Miss Blair that her performance was thoroughly enjoyed. G. Alanson Lessey as Bernard Dufrene, Eleanor Montell as Florianne, Katherine De Barry as Rosa Bonne, Harry C. Brown as Cascart and Linnie Gee as Toto gave good support. The Show Girl, with Stella Mayhew, is this week's attraction.

At Other Playhouses.

ACADEMY.—Checkers has won a pronounced success here, and its engagement probably will be prolonged.

FOURTEENTH STREET.—Andrew Mack is appearing this week in An Irish Gentleman. Next week, The Good Old Summer Time, with George Evans as the star.

LYRIC.—The Pit will follow the Skinner-Rehan engagement at this house on Feb. 8.

MANHATTAN.—The Virginian is enjoying a splendid patronage, playing to large audiences steadily. Special events at this theatre are noted elsewhere in THE MIRROR.

NEW STAR.—The Bowery After Dark is the play here this week, with Terry McGovern as the bootblack and his wife as Nell, the Bowery Waif.

THIRD AVENUE.—The Worst Woman in London is the attraction this week.

WEST END.—Under Southern Skies, Lottie Blair Parker's popular drama, is this week's offering of Stair and Wilbur at this theatre. From last night's opening it was evident that the business of the week would be large.

THE LONDON STAGE.

The Sketch Question Again—Dean Swift Play Fails—Quarrels Quitted—Notes.

(Special Correspondence of The Mirror.)

THE MIRROR BUREAU, TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE, LONDON, W. C.,

January 16.

Hurrah!—or, as the London Cockney prefers to call it—Hooray! I rejoice to be able to tell you that the continuous quarrelling and the disturbing dissensions which it has been my duty to describe to you for so many weeks past are over and done. In the first place, I have to announce to you (with copious tears of gratitude) that Arthur Bourchier, who for months has refused to allow *Times* critic Arthur Walkley to come to the Garrick Theatre, has just sent a most humble epistle of apology to that sometime shut-out critic. Also I have to report (with even still more joyful teardrops) that the (more or less) gentle Walkley has graciously accepted the other Arthur's apology, and that they have each (epistolarily, anyhow) extended to each other the Glad Hand.

All I am now waiting for is some expression on the reconciliation from Dramatist Henry Arthur Jones, for it was he, you will remember, who, smarting under what he alleged to be Walkley's attacks on him and on his works, prompted Manager Bourchier to write severely to Walkley—whereupon the *Times* would not let Walkley go to the Garrick at all while Bourchier remained manager thereof; and at the same time insisted that its critic should henceforth pay half a guinea for his seats at all future first nights anywhere instead of accepting the usual managerial invitations. What I am also waiting to know is whether Walkley will be allowed to see Henry Arthur Jones' new play, Joseph Entangled, which Harrison and Maude are to produce at the Haymarket next Tuesday. Still, whether the *Times* has (like its critic) forgiven Bourchier and Jones or not, it is, you will admit, a boon and a blessing to find somebody making it up somewhere!

I have also tidings of comfort and joy for you in the fact that that farthing which Marie Corelli gained in her recent libel action, and refused to take, has been growing! Since the defendant arranged to give that tiny coin (plus a few more of his own) to the Stratford-on-Avon hospitals, other residents of that historic and Corelli-defended birth-town have subscribed several farthings apiece. Nay more (and this will gladden all gentle MIRROR readers, I feel sure), the marvelous Marie herself has (per this morning's papers) shown that she has just added to her own farthing, twelve thousand other farthings, amounting to twelve pounds ten shillings, for that hospital fund. Moreover, she promises to send another twelve thousand farthings when the fund reaches two hundred pounds.

Mem.—You are to note, however, that although Marie sent the above mentioned twelve thousand farthings for the good cause to her late antagonist, she sent them through her Birmingham solicitors—although that antagonist resides only a few doors from the Corelli-ries!

But, alas, the web of our life being but a mingled yarn (as the Corelli-defended bard hath assured us), I have to add that all is not yet at peace in English amusement circles. I have, I grieve to say, to report a fresh outbreak of hostilities between the Theatrical Managers' Association and the music hall (or vaudeville) managers on the still vexed sketch question. The former band have started fresh persecutions of the latter ditto, and the latter have had to hold fresh conclaves and to issue fresh counterblasts. This very morning the air is charged with warfare on this matter and the journals teem with recriminatory letters.

As I said before, I make it my business to periodically interview the leaders on both sides, for, as is well known in this city, neither personally nor in print do I spare my sympathy with or denunciation of either side according to its deserts. Indeed, I think I may (without impairing my well-known humility) claim to be the best-informed London journalist on this question. For, apart from his long journalistic experience there, of, your Gawain has in his time had years of practical connection with the theatrical and variety stages here. For months past have I endeavored, as a personal friend of all concerned, worked my hardest, in connection with the London *Referee* and other leading metropolitan journals, to bring about a reconciliation of these newly aroused jarring troubles and to help in framing a compromise. This compromise should, I hold, allow the variety theatres and music halls to play their ordinary sketches, which can, I assure you, harm no regular dramatic playhouse. At the same time it would prevent what ought to be prevented—namely, the playing of real dramas at the music halls and at halls close to theatres where such dramas have been booked ahead. I am afraid, however, that the theatre versus music hall agitation is being prolonged by the hot-headness and often too volcanic orations of the respective theatrical and variety leaders in this matter—namely, Beerbohm Tree and Henri Gros.

We have had a poor week as regards new plays. Last Saturday two new specimens were produced at the Court—namely, Bohêmos, a one-act drama written for Sarah Bernhardt by M. Miguel Zamacois and adapted by Poet John Davidson, and The Question, a three-act drama, penned by the lady novelist who calls herself John Strange Winter, and a theatrical personage who (for the nonce) called himself Bertram B. Ashford. Neither play had any special sympathetic interest, although each was not without a certain kind of rough strength. What histrionic opportunities were offered were made the most of by Herman Vezin (who will soon celebrate the seventy-fifth anniversary of his birth in Philadelphia), George S. Titheradge, a strong character actor (the original Messenger from Mars), and Kate Rorke, who is still as charming a leading lady as of yore.

On Monday afternoon we were treated at the Royalty to a play written by A. O. D. Bartholeyns around the amours of the late, and, alas! long 'unatic, Dean Swift. The piece was called Swift and Vanessa, but that "little affair" of the Dean's with "Stella" was also touched upon. But all was done gently, and, in fact, Swift's often cowardly and brutal treatment of these and other women-folk was blandly whitewashed. The frequent interpolations of sundry well-known Swiftian bon-mots and anecdotes did not succeed in imparting a proper Queen-Anne-tique atmosphere to the piece which fizzled out after Wednesday's performance, and will, methinks, not be heard of again in a hurry. That fine actor, J. D. Beveridge (providing his own Irish brogue), did his level best as the Dean.

Widespread regret has been expressed at the untimely death of that splendid contralto, Antoinette Sterling, whose body was cremated at the beginning of the week. I am sorry to have to announce the serious illness of "Practical" John Hollingshead, who built the old Gaiety and ran it without a break—and with the best players—for eighteen years. Also that Douglas Cox, the most recent of the many managers which they have at the Alhambra, is in a dangerous condition through an accident that caused concussion of the brain.

Since the still lovely Mary Anderson came out of her retirement to sing and recite at certain East End charity concerts a week or two back, she has been inundated with offers to reappear upon the stage. She remains obdurate, however, up to the time of mailing.

Next week we are to see, in addition to Henry Arthur Jones' new play, Joseph Entangled, at the Garrick, Captain Robert Marshall's new farcical romance, entitled The Duke of Killiekrankie, and a new ballet at the Alhambra. These, with sundry other changes of less importance, will keep us busy, and will give me plenty of material for my next epistle.

In the meantime, if you will kindly excuse me, I will return to my poring over Novelist Thomas Hardy's new Napoleonic drama, entitled The Dynasts: It is in nineteen acts and one hundred and thirty scenes, and—but hold! Enough!

January 23.

Two new plays have been vouchsafed unto us this week by important writers—the first was Henry Arthur Jones' new comedy, Joseph Entangled, at the Haymarket. As you know, I have a profound admiration for Henry Arthur Jones' work, although I do confess that I am sometimes unable to think as highly of it as he does. In the present case I am sorry to have to state that Henry Arthur has not run up to his best level. That his dialogue is, of course, lively and life like, and that he shows again his expertness as to stagecraft, can at once be admitted with regard to Joseph Entangled. Sooth to say, however, H. A. J. has again drifted in that unpleasantness of story containing scandals, elopements, projected divorces and so forth, such as he trotted out in The Liars, The Case of Rebellious Susan, The Princess' Nose, and so forth. I am, therefore, inclined to think, with certain of my critical brethren, that Joseph Entangled will not attain that lengthiness of run which Jones has so often deservedly attained. Whether or no, the piece does not deserve a similar measure of success of that achieved by certain other Jonesian works. Cyril Maude as the entangled Joseph, Ellis Jeffreys as an entangled wife, Herbert Waring as that entangled one's somewhat melodramatic husband, and Edmund Maurice as a professor made up like the late Herbert Spencer, all worked nobly in their respective parts.

All I have to add at present on this theme is that, as Henry Arthur Jones' latest dramatic work was not produced at the Garrick, Critic A. B. Walkley wrote a notice thereof in the *Times* newspaper, administering to the distinguished author much tapioca, so to speak, but all in quite a gentle and, of course, cultured manner. By way of giving you a record, however, I may mention that never once throughout this notice in the Thunderer did A. B. W. (who works in the day time in the General Post Office) once mention the name of his beloved Aristotle. This is really a very remarkable thing—for Aristotle is to A. B. Walkley what the head of Charles I was to poor Mr. Dick in "David Copperfield."

The other new play of the week was Captain Robert Marshall's farcical romance, The Duke of Killiecrankie. This demands (and indeed deserves) much more attention than I can hope to bestow upon it toward the end of this letter, especially as there are several news items which I must enumerate for you. Therefore, only stopping to tell you that the gallant captain (born in "bonnie Scotland") has achieved another brilliant success, I will ask your kind permission to give other details of the piece next week.

Exit Willard from the St. James' to-night, in order to go a-touring with The Cardinal. Re-enter George Alexander to the St. James' on Monday with a revival of Old Heidelberg, pending the production of Love's Carnival, an adaptation from another German play named Rosenmontag (or, Shrove Tuesday).

I regret to state that good old J. G. Taylor, long a member of Willard's company, on your side and on ours, died this week, aged sixty-eight. I am sorry to add that H. E. Moss, the chief ruler of the London Hippodrome and of the score or so of suburban and provincial Empires, this week lost his son, aged twenty-four. He leaves a widow and a little baby. John Hollingshead writes me that he is rather better. Douglas Cox of the Alhambra, who met with an accident the other week, is still very bad.

It is this morning reported that Herbert Sleath, a well-to-do young actor and sportsman, who backs many theatrical enterprises, is to marry the handsome Haymarket actress Ellis Jeffreys, who sometime ago happily divorced her husband, the Hon. F. G. Curzon, a son of Lord Howe.

I learn that Harrison and Maude have just bought for Haymarket use in due course, Henri Cain and Ernest Daudet's French play, Citoyen Cotillon. The Perils of Flirtation, a new play by Walker Frith, son of Royal Academician Frith, is to have its first London production at an Avenue matinee on Tuesday.

Love in a Cottage, a new four-act comedy, written by Captain Basil Hood, is due at Terry's next Wednesday. The newly rebuilt Savoy is to open on Feb. 6 with The Love Bird, a musical play written by George Grossmith, Jr., and composed by Raymond Rose, son of Marie Rose.

GAWAIN.

MUSIC NOTES.

The celebration of the fiftieth anniversary of the Arion Society closed with a "wine kommers," at the large clubhouse the evening of January 25. Delegates from singing societies in many parts of this country, Germany and Austria were present.

Heinrich Gruenfeld, the 'cellist, has recently had a music degree conferred upon him by Emperor William.

Madame Gadski has brought suit against Clarence L. Graff to recover $1,000, the amount she claims is due her for a concert tour made last season.

J. M. Waterbury performed the remarkable feat of playing the piano continuously for twenty-six hours, in a store window in Jersey City, the past week.

The Russian Symphony Society gave its second concert in Cooper Union Hall, Thursday evening. Rochaninoff's fantasie, "The Cliff," had its first New York presentation.

The Kaltenborn Quartet was heard in concert in Mendelssohn Hall, Thursday evening. Edith Thompson of Boston played the piano part in a trio with considerable skill.

Siegfried Wagner's opera Kobold had its first production in Hamburg, Germany, Friday night.

Voctor Herbert conducted the fifth public rehearsal and concert of the Philharmonic Society, in Carnegie Hall, Friday. Alfred Reisenauer, a pianist of distinction, won the sympathy of his auditors by his masterly playing.

The operas at the Metropolitan Opera House the past week were: L'Elisir D'Amore, Lucia, Rigoletto, Parsifal and Il Barbiere di Siviglia. Calvé appeared in Carmen last evening. This season ends March 5, when the company will go en tour.

The convention of the American Guild of Banjoists, Mandolinists and Guitarists opened in Carnegie Hall Friday. Many players of note were present.

COMPANIES CLOSING.

The On the Stroke of Twelve, on Jan. 28.

The Japanese Nightingale, in South Bend, Ind., Saturday, Jan. 23.

Minister's Daughter at Richmond, Ind., Jan. 21.

Jesse James, the Bandit King, at Burgholz, Ohio, Jan. 16.

Heart of Chicago, at Syracuse, New York, Jan. 21.

A Desperate Chance company, on Feb. 6.

AT THE LEAGUE.

A delightful afternoon at the Professional Woman's League yesterday was arranged by Iona Dorley Gorham, chairman of the [illegible] Garbell, of the Way [illegible] and Charles Edwin Snow [illegible] numbers, to the great pleasure of the [illegible] James Clarence Harvey [illegible] cleverly written in blank verse [illegible] Original Professional. Gordon [illegible] of the Ada Rehan-Otis Skinner company, gave a recitation with good dramatic effect. [illegible] resigned a commission in the [illegible] for the make-up box. A carefully prepared paper on "Art" was read by Bell Gregg Taylor with clear enunciation and pleasant delivery. The next dramatic meeting will be directed by Inez Crabtree. A progressive euchre party will be given by the members of the League in the club rooms the afternoon of February 16. The celebration of the eleventh birthday anniversary will occur on the evening of February 29.

LITTLE JOHNNY JONES.

George M. Cohan, of The Four Cohans, announces his starring tour next season in a new musical play, Little Johnny Jones, written by himself.

THE STOCK COMPANIES.

There are but three prominent stock companies on the Pacific Coast. Of these the Baker Theatre Company is located at Portland, Ore. The other two organizations are in California.

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Dwight Allen has joined the Grand Opera House Stock in Pittsburgh.

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Mr. and Mrs. Priestly Morrison (Mary Horne), stage director and second woman, respectively, with the Empire Stock company, Toledo, Ohio, resigned December 19 and spent the Christmas holidays at their home in Baltimore. They are now members of the Murray Hill Stock company.

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Lansing Rowan, leading woman of the Hopkins Stock company at Memphis, Tenn., has been engaged as leading woman of the Academy of Music Stock company, Newport News, Va., for the Spring and Summer season, opening the latter part of March. Miss Rowan will be featured. The company will be managed by William T. Kirby, until recently managing editor of the Newport News *Daily Press*. Royalty bills will be produced, the season opening with The Girl I Left Behind Me, to be followed by The Silver King, The White Squadron, Trilby, Held by the Enemy, When London Sleeps, and other similar bills. The season is planned to last at least twelve weeks, and will probably run well into the summer. Miss Rowan's supporting company is now being engaged. The company will make a short tour of Virginia in Sapho prior to the opening of the stock season at Newport News.

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Jack E. Magee and Teresa A. Dale opened a special engagement of two weeks, Jan. 11, with Dick Ferris' Stock company, at Duluth, Minn.

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Al. Phillips and Pearl Landers have been engaged by the Players' Stock company, of the Bush Temple Theatre, Chicago. Mr. Phillips is to play Romanoff in Ivan the Terrible.

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Dwight Allen has joined the Grand Opera House stock in Pittsburg.

CUES.

Richard Carroll has signed to become the leading comedian of the company at the Fischer Opera House, San Francisco. He leaves for the coast this week.

William Francis Burke and Agnes McCann, both of the Burke-McCann Stock company, were married on Jan. 27, 1904, at St. John's Gualbert Church by the very Rev. Father Boyle, in the presence of relatives and a few friends.

Owing to the illness of Clara Tapasfield, of Thayer's Sweet Clover, Marie Del Veccheo has been engaged to play the part of Abigail. Her first appearance with this company was at Elkhart, Ind., Jan. 18.

Harry Leighton and his supporting company will appear at the benefit of the Actors' Church Alliance, to be given at the Manhattan Theatre on Feb. 5, presenting the third act of Othello. The company will jump from Pottsville, Pa., on Thursday A. M., returning to Allentown to open with a Saturday matinee.

Twin daughters were born to Mrs. Florence Henry, at Tecumseh, Mich., on Jan. 15. Mrs. Henry is the widow of Professor Henry, the ventriloquist and actor, who died last fall. She and her brother are proprietors of the Emery House in Tecumseh.

Arrangements were made last week by which Henrietta Crosman will continue the run of Sweet Kitty Bellairs at the Belasco Theatre for several weeks next season, opening in September.

Henry W. Savage's general stage director, George Marion, arrived Sunday last from Europe, where he had been for six weeks looking up novelties for Colonel Savage, who is now preparing to produce George Ade's latest, The Shogun.

Mildred Holland will resume her tour in New Haven, Feb. 10, in The Triumph of an Empress.

Edward McWade, Jr., may go back to the Murray Hill Stock company now that The Japanese Nightingale is closed, as he was one of the most valuable members of that excellent company for two seasons.

Bijou Fernandez had Robert Brown, her man servant, arrested last Saturday. She missed from her apartment in the Hotel Majestic shortly after she missed Brown, three rings, a topaz, a solitaire and turquoise, a pair of diamond earrings, and a pin, all worth $900. Brown was held in $2,000 bail by Magistrate Ommen.

Robert Bell Hilliard, the son of Robert Hilliard, was to graduate yesterday from the Naval Academy at Annapolis, among the first in his class.

Sidney R. Ellis has been personally directing the rehearsals in Chicago for his new play, Erik of Sweden, in which Ben Hendriks is starring. Josephine Florence Shepherd has joined the company.

The American Academy of Dramatic Arts will give its sixth students' performance of the season at the Empire Theatre on Thursday afternoon. The bill will consist of two plays new to America, The Stronger, by August Strindberg, and Conscience, by Frederico Mariani, and the two old comedies Simpson & Co., and Double or Quits.

Mark Price retired last week from Robert Mantell's company and has been replaced by R. Andrie.

Fire Commissioner Hayes, on Jan. 29, through the Corporation Counsel, instituted three actions against Percy Williams, as manager of the Novelty Theatre, Brooklyn, for alleged violations of the law relating to the safety of theatres.

A cry of fire in Havlin's Theatre, St. Louis, on the night of Jan. 28, caused a panic in the audience gathered to witness Why Women Sin, but the prompt action of the well-trained (men) ushers and attaches of the theatre prevented a catastrophe. Manager Garen quieted the wavering audience in a few telling words.

If you want to laugh, see
CARRIE E. PERKINS
in SERGEANT KITTY

THEATRES AND MUSIC HALLS.

Keith's Union Square.

The bill includes The Girl with the Auburn Hair, Charles Dickson and company in A Pressing Matter, James Thornton, Ethel Levey, Senator Frank Bell, Hodge, Hall and company, La Troupe Fantastique, Ascott and Eddie, St. Onge Brothers, Ouda, the Lucados, Dorothy Kenton, the Holdsworths, Shannon and Brown, McDevitt and Kelly, and the biograph.

Tony Pastor's.

Lavender and Tomson head the bill. Others are Sullivan and Weston, Foster and Foster, Fiske and McDonough, Irene Franklin, Pantzer Trio, Mlle. Olive, the Vedmars, Fred and Amy Gottlob, Lawson and Namon, Fannie and Claude Usher, Barto and Lafferty, and the vitagraph.

Proctor's Fifth Avenue.

Love in Harness is this week's bill, with a cast including Malcolm Williams, George Friend, Gerald Griffin, John Westley, Julian Reed, H. Dudley Hawley, Lotta Linthicum, Rose Stuart, Loretta Healy, Bettina Girard, Margaret Kirker, Ada Wild and others. George Primrose and the Foley Twins are in their second week, and head an olio including Spenser Kelly, Markey and Moran, Nellie Florede, Johnny Hoey, the Lynns, Dalto and the Kalatechnoscope.

Proctor's 125th Street.

The Brixton Burglary is this week's attraction, with the author, Fred W. Sidney, in the leading role, assisted by Paul McAllister, Albert Roberts, Sol Aiken, Charles M. Seay, William Cullington, Jessie Bonstelle, Florence Reed, Vida Croly, Cecylie Mayer and others. The olio includes Hoey and Lee, Maxamith Duo, Lucy Monroe, Juggling Ricton and the kalatechnoscope.

Proctor's Twenty-third Street.

Imro Fox heads a bill including the Four Lukens, Mr. and Mrs. Perkins D. Fisher, Eleanor Falk, Rosa Naynon's cockatoos, Lillian and Shorty De Witt, Princess Chinquilla and Company, Crawford and Duff, Corbley and Burke, Ed and Nettie Masse, Belle Gordon, Al Coleman, Max Ritter and the Kalatechnoscope.

Hammerstein's Victoria.

The Victoria Theatre of Varieties, as this house will hereafter be known, inaugurates the new policy this week with the following bill: Six Musical Cuttys, English Pony Ballet, Florenz Troupe, Al Shean and Charles Warren, Delmore and Lee, Yorke and Adams, Schenck Brothers, Colby and Way, Nichols Sisters, Sparrow, the New Aga and Burke's Dogs. It is Mr. Hammerstein's intention to conduct his house as a first-class music hall, with the smoking privilege and the usual refreshments. Matinees will be given every day, at which the prices will be 25 and 50 cents. The evening prices will be 50 cents, 75 cents and $1.

Hurtig and Seamon's.

The entertainers are Hal Godfrey and company, Cole and Johnson, Falke and Semon, Margaret Cast, Josephine Sabel, Adamini and Taylor, Galetti's monkeys, La Belle Blanche, Gates and Nelson, Martine and Balmo, and the vitagraph.

Circle.

Vesta Tilley heads the bill, making her only vaudeville appearance in Manhattan Borough this season. The Boston Fadettes, William Gould, Prelle's Talking Dogs, Herbert Brooks, Fischer and Wacher, Wynne Winslow, Baby Lund, Chalk Saunders, and the vitagraph make up the bill.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Watson, Hutchings and Edwards, in their rattling comedy act, were the headliners last week, and succeeded in keeping the large audiences in the very best humor possible. Harry Watson is an old timer, but he is as good a comedian as he ever was, and it is a pleasure to watch him at any time. His company is capable, and as they have all worked together for a great many years, there is a smoothness and polish to their work that is very refreshing. Ward and Curran, in The Terrible Judge, again proved most entertaining, and their comedy and singing were applauded with gusto. John Ford and Mayme Gehrue were seen in their sketch, which includes some of the best dancing seen here in a long time. Their comedy work is not above the average, but when they begin to shake their feet all is well and the audience settles back to enjoy a treat. Julian Rose, who has not been seen in this neighborhood very much this season, on account of his long and successful tour of the West, was warmly welcomed and scored heavily with his Yiddish stories and songs, most of which were new. Barr and Evans made a big, jolly, bouncing hit in their quaint comedy act that stands the test of time. Johnson, Davenport and Lorella risked their necks in a series of thrilling comedy acrobatic stunts that called for much laughter and applause. Winchermann's bears, a very knowing troupe of animals, went through their act in their own amusingly clumsy way. Kennedy and James were very funny, and the efforts of the dainty Sisters Delmore, John J. Desmond, Smith and Powell, Clifford and Harvey and Wilbur Amos, as well as the pictures on the biograph, were well received.

TONY PASTOR'S.—Bailey and Madison broke their own record here last week by making the hit of their career as a team of laughmakers. To say that the audiences enjoyed their antics is putting it very mildly indeed. Mr. and Mrs. Allison also came in for a big share of approval in their unique sketch, Minnie From Minnesota, which improves with every repetition. Dick and Alice McAvoy were successful in their old act. J. C. Nugent, who has given us some good acts in the past, presented his new and original sketch, The Rounder, for the first time here, with unqualified success. Mr. Nugent appeared as a good-natured man-about-town, who takes a little too much wine and finds himself in the wrong house. He is met by a young woman who has had a quarrel with her fiance, and has decided to marry the first man she meets. She is not favorably impressed with the intruder, but she sticks to her resolution and makes arrangements to marry him the next day. There is a hitch in the proceedings, however, and she calls in a policeman to arrest him. She changes her mind about this, being won over by a speech from her visitor, and finally agrees to allow him to call, with a view to a better acquaintance. The matter of the sketch is not so important as the manner in which it is done. Mr. Nugent played delightfully; his good-natured laughing-jag being one of the best things of the sort seen here in a very long time. He understands the value of pause and emphasis and produced laughs in rapid succession without any apparent effort. Jessie Charron, who assisted him, played her part with spirit and looked very stunning in a handsome black velvet gown, cut according to the latest mode. Orville and Frank, the clever equilibrists; Tascott, who knows how to sing coon songs as well as anybody; the Rooney Sisters, who show very marked improvement in every way, and who are now doing a very pleasing little act, also scored hits. The other attractions were Miles and Nitram, Coulter and Starr, Rice and Walters, Major Sisters, the Juggling Burkes, William G. Leclair and the vitagraph.

PROCTOR'S TWENTY-THIRD STREET.—Prelle's dogs headed the bill and made a fine impression with their tricks. They do everything but talk, and they even pretend to do that, through their ventriloquial trainer. Stinson and Merton used several new expressions, such as only Stinson is capable of inventing, and their nonsensical skit went with a rush. Talkative Miss Norton is as gossipy as ever, and the topics she discussed seemed to find much favor. Richard Barry and Virginia Johnson appeared in a sketch called The Leading Man, in which a travesty on Camille is introduced. Both artists worked hard and made a very good impression. Spenser Kelly, one of the best baritones in vaudeville, whose voice shows evidence of careful cultivation, sang some excellent songs exceedingly well. Mr. Kelly's efforts were thoroughly appreciated by those who know what a well-trained voice is as well as by those who simply enjoy good singing without seeking for reasons. Rastus and Banks made their reappearance after a long absence from the vaudeville stage, and repeated the hit they always make. Rastus is very limber and his dancing is a great test of skill and endurance. Miss Banks dresses prettily and helps her partner in every way. They are very clever colored performers and deserve the success that they have met with. La Belle Blanche did her imitations quite well and earned a good share of applause. Eddie Mack scored heavily with his original dancing specialty, and Johnnie Hoey proved a clever eccentric comedian. Goldsmith and Hoppe, Juggling Ricton, Byron and Foster, and the kalatechnoscope also won favor.

PROCTOR'S FIFTH AVENUE.—The Brixton Burglary was received last week by the stock company, which was augmented for the occasion by the engagement of Fred W. Sidney, the author of the play, and Vida Croly, who have only recently arrived from England. The play was fully reviewed at the time of its first production in this city, and it is only necessary to say that it repeated the success it made at that time. Mr. Sidney and Miss Croly were excellent as Fraser Green and Alicia. Al Roberts had the important part of Septimus Pontifex, and proved that the management made no mistake in entrusting him with it. He scored his points neatly and effectively and played with splendid spirit. Gerald Griffin, Malcolm Williams, John Westley, Lotta Linthicum, Loretta Healy and Margaret Kirker also did well. George Primrose and the Foley Twins scored heavily, as they have done at every house on the Proctor Circuit. Cole and Werner offered a good Dutch specialty. The Madcap Trio danced themselves into favor. Cherry and Bates did some good stunts on bicycles. The Mexican Troubadours, Arminta, Lucy Monroe, Alburtin and the kalatechnoscope pleased.

PROCTOR'S 125TH STREET.—The breezy comedy, A Stranger in a Strange Land, was excellently done by the stock company, with Paul McAllister, Jessie Bonstelle, and Florence Reed in the leading roles. Alice Gale, Sol Aiken, H. Dudley Hawley, George Friend, Charles M. Seay, Joseph Eggenton, Cecylie Mayer, Belle De Frates, and Julian Reed also satisfied their many admirers by their good work. Madame Emmy and her little pets headed the olio and took the house by storm. Estelle Wordette and Jules Kusel were entertaining in their bright sketch, and Hubert De Vaux, chalk artist; George E. Greene, baritone, and Paley's kalatechnoscope also came in for a good share of approval.

CIRCLE.—Annie Abbott, the Georgia Magnet, performed some apparently astounding feats, showing how a woman, though slight of build, when possessed of the wonderful power of "personal magnetism," can resist the combined strength of many men. Miss Abbott was put through a number of tests and gave a most interesting performance. Will H. Murphy and Blanche Nichols scored a big laughing hit with their perennially successful sketch, The Bifurcated Girl, in which Mr. Murphy does some splendid comedy work. The clever Nichols Sisters will remember last week as a red-letter one in their career, as they have seldom aroused more enthusiasm. Every line of their dialogue brought a laugh, and their songs were encored most vociferously. The English Pony Ballet, which is now under the management of Ned Wayburn, made their reappearance in New York and were given a most cordial welcome. The girls are as lively and graceful as ever, and their very pleasing act went with a rush. Falke and Semon played well, and as for their comedy, it was up to the standard that they long ago established. Jack Norworth has always been a favorite at this house, and last week he made any number of new friends. His "Solemn Owl" song is a big go, and as he keeps adding fresh verses all the time the encores are always numerous. The Village Choir Quartette, made up of four good singers, met with their usual approbation. Irene La Tour and her dog "Zaza," the Five De Lucas, very clever acrobats, and the vitagraph were well received.

HURTIG AND SEAMON'S.—Walter Le Roy and Florence Clayton were seen for the first time here in their new act, A Horse on Hogan, written for them by Charles Horwitz. Mr. Le Roy was seen as Hogan, the character he has been identified with for several seasons, and again scored a big hit as the emphatic Irishman. The sketch is well written and shows that Mr. Horwitz understands the idiosyncrasies of the Irish character pretty thoroughly. Miss Clayton was effective and did her full share in making the act a go. McWatters and Tyson pleased with Scenes in a Dressing Room. The Florenz Troupe of acrobats did some astonishing tricks. Madame Avery Strakosch sang well. Lavender and Tomson were extremely funny, and McIntyre and Primrose did a good talking act. Bernard Dyllyn's fine voice was heard to advantage, and Carlisle's dogs, Bush and Gordon, and the vitagraph were applauded.

The Burlesque Houses.

DEWEY.—The Kentucky Belles played last week to large business and gave a pleasing performance. The entertainment opened with a travesty called The Marriage Trust, in which Edward Morris, John Burke, Arthur Borani and others made hits. The olio was above the average and embraced Gaston and Stone, "the Jolly Jackies," who made a hit of large proportions, being repeatedly encored; the Reliance Quartette, Halley and Meehan, Carroll and Farnum, Gray and Graham, and Allene and Hamilton. The concluding piece is called Down Where the Blue Grass Grows. The company is under the management of Whallen Brothers. This week, Cherry Blossoms.

LONDON.—Clark's Runaway Girls appeared to advantage in burlesque and olio. This week, Bowery Burlesquers.

MINER'S BOWERY.—The Jolly Grass Widows, with Joseph E. Howard, Nat Fields, Alex Carr and others drew well. This week, Rose Hill Burlesquers.

MINER'S EIGHTH AVENUE.—Fred Irwin's New Majestics scored heavily with the West Siders. This week, The Gay Burlesquers.

OLYMPIC.—The Blue Ribbon Girls drew large and appreciative audiences. This week, Irwin's New Majestics.

WEBER AND FIELDS' FAREWELL.

There was a gala time at Weber and Fields' on Saturday evening last, when the final performance for the season was given. The occasion was notable in many ways, and all the regular patrons and the many friends of the members of the company gathered in full force to enjoy the fun. Several dozen impromptu jokes were sprung, most of them referring to the cross-country jump the company is to make to Frisco. At the end of the performance cartloads of flowers and presents were handed over the footlights, and the final curtain was not rung down until almost midnight. After the performance the company and many others had a farewell banquet that lasted until the Sunday sun came out. On Thursday evening last, the travesty on Raffles was replaced by the burlesque on Catherine, which contains two good parts for Charles J. Ross and Mabel Fenton, who returned to the Weberfields, in which they bloomed so brilliantly during the first few seasons of this popular company. They were given a royal welcome and made to feel that they were the right people in the right place. Ecie Stetson and Carter De Haven retired from the cast last week. The entire company, numbering one hundred people, left at five o'clock yesterday afternoon to cross the continent on a special train, which is scheduled to arrive in San Francisco on Saturday morning. Every luxury known to modern travel has been provided, and every one in the organization expects to enjoy every minute of the trip.

A CONTEST OF STRENGTH.

Managers who think that the interest of the residents of Montreal in amusements is not what it should be would have changed their minds if they had been present in the hall known as Monument Memorial on the evening of Jan. 25, when the place was packed to suffocation with a wild throng numbering over 3,000 Frenchmen, who had gathered to witness a contest in weight-lifting and feats of strength between Hector Decaire, the young Montreal giant, and another big fellow named Rousseau, from Quebec. Excitement was at fever heat all the evening, and when Decaire had vanquished his opponent the scene baffles description. Decaire was given more honor in the way of applause and cheers than many a general returning from a victorious campaign. Decaire lifted a barbell, weighing 155 pounds, above his head with his right hand, and holding it in that position, reclined on the floor, afterward rising to his feet with the weight still held firmly. Rousseau tried to duplicate this feat, and when he failed the enthusiasm of Decaire's supporters knew no bounds. Louis Cyr, who used to be pretty good as a strong man, was present and made a speech, in which he announced that he had retired permanently.

STRONG MAN COMING FROM EUROPE.

Lorimer Johnstone and Caroline Frances Cooke, who have been playing their sketches in the English music halls for the past eight months, returned home on Jan. 25 on the Cunarder *Saxonia*. Mr. Johnstone, while in Europe, secured the sole management for this country of the present London sensation, a strong man named Launceston Elliot, whose feats have made him famous on the Continent and who is now amazing the English people. Mr. Elliot, when he appeared at the Olympian games in Athens last year, was awarded a medal for being, according to competent judges, the most perfect man in the world. Mr. Johnstone is now busy arranging for Mr. Elliot's appearance in New York, which will occur in June next, at the close of his Paris engagement. It is expected that he will create a sensation.

"GEORGIA MAGNET" IN TROUBLE.

Annie Abbott, "the Georgia Magnet," who appeared at the Circle Theatre last week, and her manager, Theodore M. Abbott, were arrested at the close of the performance on Saturday afternoon on a charge of alleged grand larceny made by Mrs. F. C. Bayler, wife of a grocer of Waterbury, Conn., who claims to be the original and only "Annie Abbott, the Georgia Magnet." Mrs. Bayler alleges that the persons arrested had stolen her title, act, costumes and jewelry. Manager Percy Williams hustled around at a lively rate looking for Magistrate Mayo, and when he found him, arranged for a bail-bond in the sum of $1,000. The act was given as usual on Saturday evening.

ANOTHER LOOP ACCIDENT.

A performer billed as Mina Alix was seriously hurt in Madrid, Spain, on Jan. 25, while attempting to loop the loop in an automobile. She fell while the machine was making the circuit of the loop, and had her skull crushed and several ribs broken. When the accident happened the large audience made a rush for the exits, but the majority soon afterward returned and began to wreck the loop apparatus and the rest of the circus, which was in a sad condition when the police arrived and stopped the riot. The Miss Alix who was injured is evidently not the New York woman of that name, as she is at present in this city. The victim was probably Mina Oertel, who was Miss Alix's understudy when the act was done in Berlin last year.

BALL OF PASTOR'S EMPLOYES.

The annual entertainment and ball of the employes of Tony Pastor's Theatre took place on Wednesday evening, Jan. 26, and was a huge success from every point of view. Tammany Hall was packed with one of the largest crowds ever seen within its walls, and things were kept moving from early in the evening until the last waltz was danced. The contests were the big feature, and excitement was at fever heat while the various aspirants showed their qualifications. The wooden-shoe dancing prize was won by John Ford, and Tascott proved himself in the opinion of the judges the champion coon shouter.

A NEW TEAM.

Edith Merrilees and Alfred Doria will shortly appear in vaudeville in a one-act musical comedy written for them by Charles Horwitz. Miss Merrilees was formerly of the three Merrilees sisters, a headline act in vaudeville, and Mr. Doria is a well-known singer and capable actor. The sketch gives both of them splendid opportunities, and is said to be novel in theme and dialogue.

A THEATRICAL INNOVATION.

There has been much comment of late regarding Forrester's Studio, 138 Fifth Avenue, where people are coached for opera, concert and vaudeville, acts rehearsed and engagements secured.

VAUDEVILLE IN LONDON.

MIRROR BUREAU,
TRAFALGAR HOUSE, GREEN STREET, LEICESTER SQUARE,
Jan. 16, 1904.

It seems very strange that American performers, who are generally considered the smartest in booking dates, should forget their smartness in most cases when considering Europe. Since I have been in London I have known of a good many artists who have crossed to England with absolutely no bookings, expecting to start right in to work as they do in the States. This shows a lack of forethought which is often disastrous to the performers, for many of them find that even after repeated applications to managers and agents they are left stranded. Of course, I quite understand that their attraction over here is the reports—often exaggerated—of the good money and huge successes that some of their *confrères* are obtaining on the English stage. But they never hear of the infinitely more numerous American performers here, who, probably not through any other fault excepting having no bookings to commence with, are living day by day off the well-deserved earnings of the successful ones. I would very much like all American artists who read this to take warning before anticipating a trip to this side. Make sure that you have an entry, by first having substantial contracts to go over with. The manner in which managers have of doing business over here is different in many ways to that customary in the States, but they always get their programmes to their audience's satisfaction in the long run, and American artists who wish to make themselves popular here must conform to the English ways and not be too ready to condemn their methods. There is no doubt whatever that turns doing a legitimately good act will be snapped up by the American representatives of English managers and agents, for it is a recognized fact on this side that Americans have so well established their power of producing clever novelties that English managers are continually on the lookout in the States for turns to book for their halls.

Under the able management of Frank Glenister, the courteous chief of the London Pavilion, one is always sure of a pleasant evening when visiting that delightful hall. When I entered, Paul Vandy was giving some clever juggling feats, and his occasional attempts at humor relieve the monotony that all juggling acts are tainted with. Will English seems to have taken root here, and it can only be because of his agility and the amusing versatility of his dancing, which is characteristic of the nigger in its natural looseness. If English only kept up the merit of his songs to equal that of his dancing, his act would be much benefited.

A peculiar item, because of its incongruity, is given by Leo Stormont, who is billed to sing "The Lifeboat Crew," and if it were not for the drop curtain depicting a lifeboat being launched to a ship in distress, it would be difficult to associate the song with anything else than a church organ; in fact, from both the melody and the tame way he rendered it, it sounded very much like a hymn to me. I naturally expected to hear a song much more stirring.

A laughable sketch that is still good, though rather stale, is the Brothers Horne act. If they only introduced some feature in their turn which would give it an air of novelty—say like wrestling instead of boxing, seeing that is all the vogue just at present, it would be a decided improvement.

The first thing about a French act is that it should possess a lot of native *chic*, and Mlle. du Perret, described as a *chanteuse*, lacks it, unfortunately. Her singing is sweet but without animation. Edwin Boyde, mentioned in my last column, still secures his share of the applause. He is very droll. Risley acrobats are represented favorably by Ergotti and King Luis, who have improved their turn from when last I saw them, to every advantage.

A good turn, and the best in its line, is that of Arthur Prince. He contributes an excellent ventriloquial act, smartly dressed as a naval officer, his dummy representing a cabin-boy. His dialogue is witty and well-collaborated. He should make a big success in the States, for I feel that American audiences would agree with me that he is far above all other ventriloquists, both in style and work.

T. E. Dunville is unnecessarily rapid in his songs and is typically an English comedian. He is quaint and pleases the audience, but his manner of delivery never seems to change in any of his songs.

Alethea is very graceful and an able contortionist, and that she is appearing at a fashionable hall is sufficient recommendation of her ability. Contortion acts, unless they have her charm, are not in demand any longer. Phil Ray is a comedian who makes a feeble attempt at humor so tiring to the audience that I feel they must be inclined to murmur "Hooray!" when he leaves the stage. Harry Ford is another comedian after the same order.

A Continental artist who possesses much magnetism and sings very well is Nino Martino. Scotland can well be proud of Harry Lauder, who is delightfully interesting and an admirable character actor. His impersonation of a Scotch schoolboy is very clever, and indeed he portrays the role in quite a sympathetic way, for through his patter and mannerisms one can readily picture the clumsy and yet happy boy who continually is in trouble with either his parents or his teachers.

The "Terrible Turk," Ahmed Madrali, is still the big attraction on the bill, but I felt it a pity his turn is monopolized by several minor wrestlers. The night I saw him, Frank Craig, the "coffee-cooler," contested for the prize money by trying to prevent Madrali from getting him down in fifteen minutes, but he only lasted about five.

I looked in at the Holloway Empire last week to see Hugh Stanton's sketch, For Reform, having remembered him in it in the States. His work was experienced, but he seemed to lack interest. He was also rather handicapped by his partner, who, though very conscientious, was evidently not versed enough in the excitable situations of the part to act them quite naturally. However, as I was afterward informed, that was not to be wondered at, as Stanton had to engage her for it at very short notice. He also informed me that he intended placing another of his sketches, called Bargain Mad, at the next house he played, about which I mention under. It must be very satisfying for him to be one of the very few successful sketch producers touring the British Isles.

This week at the Holloway, topping the bill, is Chirgwin, the White-Eyed Kaffir, whose white eye ought to be blacked for the wheezes that he springs on an unsuspecting audience. It is extraordinary how strongly the British theatregoer adheres to old-time melodies and insists on applauding jokes that came out of the Ark, and Chirgwin seems only to work on that basis. I do not wonder that he met such a "sudden death" when he visited the States a few years back.

I am quite in sympathy with Barton and Ashley having to follow so tedious a turn, for the audience must be tired of seeing anything after having watched Chirgwin. But Barton and Ashley soon woke them up again, for their sketch, Canal Boat Sal, is full of good humor and originality, which win applause at once. They made good use of their smart material, their work is given with much vim and snap, and they rightly deserve their unquestionable success. They never fail to get a reception when their number goes up, and they are always headliners on the bills.

Franco Piper appears here also, but his act is shortened and consequently loses a lot of its value. His juggling with banjos is a pleasing novelty and as much appreciated here as it was in the States.

The Twin Andersons are clever in their skipping specialty, and are apt to be mistaken for Americans, though I understand they hail from Australia.

At the New Cross, where Hugh Stanton produced his sketch, Bargain Mad, the audience were treated to a lot more excitement and laughter. There is rather too much action and too little of the good dialogue to commend it very favorably, but both Mr. Stanton and Alice May make the most of their parts.

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6 MUSICAL CUTTYS 6

8—Brothers and Sisters—8

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Charles Mildare, who whistles very powerfully and well, like the nightingale, the humming-bird and the American mocking-bird. His imitations are excellent, especially that of the parrot. Lily Lena is a smart English comedienne, after the style of Marie Lloyd, and should make a big name for herself. She was applauded heartily.

Happy Fanny Fields tops the bill and continues to make a big success with her American-Dutch patter. They certainly do enjoy her turn and undeniably she is a very talented little woman.

Percy Honri gives some charming selections on the concertina. Lieutenant Travis, an old-time ventriloquist, who has played in the States, also did well. Altogether it was a very pleasing programme, and I was very much impressed with the courtesy I was shown. The admirable decorations of the interior are a credit to the taste of its owners.

Beatrice Golden has returned from South Africa and is working on a new specialty, an entirely new pickaninny act, which she will shortly produce here.

Keno Welsh and Montrose arrived last Tuesday from America. They open Monday night at Shepherd's Bush.

Genaro and Theol, who lately arrived from the States, opened last week up at Sheffield, and the reports are that they made a big success.

On Monday, Edith Helena, the American vocalist, will make her first appearance in London at the Empire Theatre.

At the Alhambra on Monday evening there will be shown a series of unique cinematograph pictures of North Borneo, reproducing strange scenes in portions of the island which only one white man has ever explored. The new ballet, "All the Year Round," will be produced next Wednesday.

The latest reports of Douglas Cox, the highly esteemed manager of the Alhambra, who met with such a serious accident two weeks ago, are that he is progressing favorably.

We were all sorry to hear of Jerome Sykes' death in America, and extend our sincere sympathies to his widow. Barton and Ashley specially wish me to express their deep sympathies with her in her bereavement. REVONOC.

DAILY MATINEES IN HARLEM.

Commencing on Monday, Feb. 8, and thereafter until further notice, matinees will be given every day at Hurtig and Seamon's Harlem Music Hall. In the past performers who played this house had a few afternoons off, but the population of Harlem is increasing so rapidly and the seekers after amusement in the afternoons are so numerous, that the management decided to follow the plan at present in use in the majority of the vaudeville houses and give a matinee every day. Mabel McKinley has been engaged to head the bill when the new rule is put in operation.

BROOKLYN VAUDEVILLE

The days of Madame Butterfly were brought back again last week through the appearance of Valerie Bergere, and a most capable company, in her new, one-act play by Grace Griswold, His Japanese Wife. The plot evolves about a little Japanese woman who has been married to an American in Japan and is living with him in Washington, where he holds a high political position. Her doubtful little soul rebels, though, because she believes respectability lies only in a magnificent church ceremony, and insists on returning to Japan. With the assistance of his sister the husband comes to a realization of the misunderstanding that lies between them, and the happy outcome is the promise of a "respectable" marriage. It is a sketch that should prove popular. There is a wealth of delightful comedy throughout, in which there is no exaggeration and just enough pathos to allow Miss Bergere to assert her power as an emotional actress. Mr. Keane was highly satisfactory in her support; the others were acceptable. There has never been a "ladies' orchestra" worthy of flattering comment except The Fadettes of Boston. It should be gratifying to Miss Nichols to know that the great success achieved by her orchestra is due wholly to her well-directed efforts, not only as a musician but as a manager. Especially clever and interesting is the drummer. There is a fascination about her work that is very attractive; the others—they are all attractive and decidedly good musicians. Marcel offered some new art studies and has reliefs, which were truly wonderful. Art comes first in Marcel's act, and it is worth the price of admission alone to be able to view the result of his efforts in this direction. Herbert Brooks has a few card tricks that are extremely clever, but it is his famous trunk trick that does the mystifying. There is nothing quite like it that we have ever seen, and the mystery of it has proved of decided interest to every one. William Gould is back in vaudeville, but proved a severe disappointment. Mr. Gould won our hearts many times in his delightful songs and original style, and a repetition of these conquests was to be expected again. Instead, he has but a song or two, in which he was ably assisted, and a lot of old stories and "gags." Mr. Gould is a singing comedian to be proud of, but as a "jokist and story teller" he has no originality. Go back to your songs, Mr. Gould, and we will encore you again. The Orpheus Comedy Four were happy in some capital quartette work. Their comedy, although of the slap stick order, is immense and highly acceptable. Those marvelous balancers, the Schenk Brothers, Fisher and Wacker, and St. John and Le Fevre, all pleased. This week Marie Dressler assisted by Walter C. Kelly, Riccabona's Horses, Valerie Bergere and Co., James F. Macdonald, Will H. Murphy and Blanche Nichols, Mayme Remington and picks, The Village Choir, Five De Lucas and the Tanakas.

Last week at Hyde and Behman's was the initial performance in Brooklyn of Poettinger's Swedish Ladies' Quintette. Their act is a decided novelty and their singing and dancing very good. They made a pleasing hit in a modest way. James Thornton, in his extremely funny talk, made a hit of large proportions. There is always just enough that is new in his material to keep up an unflagging interest and create uproarious applause. Originality again came to the fore in the appearance of Haines and Vidocq. As always, there was a copious amount of laughter and applause while they were on. Smith and Fuller, in a genuinely superior musical act, were fully appreciated. Especially pleasing were Miss Fuller's selections on the harp, and her singing.

Mr. and Mrs. Robyns were then seen in their seven-year-old sketch, Counsel for the Defence. This is one of the very best sketches ever seen in vaudeville, but even the best becomes monotonous, and audiences would like a little—just a little—variety from these clever artists, in the way of a good, new act. Of course, one isn't easy to get—that is, one to follow such a little classic as Counsel for the Defence; but there's nothing like trying. Charles H. Burke and Grace La Rue were seen in their nonsensical sketch, The Silver Moon, and scored a big hit. Mr. Burke's comedy is capital, and Miss La Rue is a pleasing singer and dancer, and of an attractive personality. The Inkey Boys supported them and were a laugh from start to finish. Gertrude Hoffman and Etta Pearce have a delightful style all their own. Their dancing is decidedly unique and original, and won hearty applause. Salvano pleased. This week the Behman show: Russell Brothers, Felix and Barry, Edgar Bixley, Rossow Midgets, Carson and Willard, Sullivan and Pasquelena, Burton and Brooks, Three Livingstons and Hines and Vance.

At Watson's Cosy Corner: Lottie Gilson and Billy Hart held over for another week, Al. Lawrence, Prince Kokin, Mabel Hudson, Melrose Troupe, Leslie and Curdy, and Elmer Tenley in the burlesque The Arrival of Corbett.

VAUDEVILLE JOTTINGS.

The car of the Stevens' Minstrel co. was attached at Chester, Pa., by Charles Haywood last week, on a claim of $19.50, for salary due. It is probable that the co. will proceed no further on its tour this season.

Clarence E. Robbins, formerly of Looping the Loop, has been engaged as treasurer of the New Franklin Square Theatre, Worcester, Mass.

Latimore and Leigh are in their twenty-seventh successful week as a special vaudeville feature with the Myrkle-Harder Stock co. Their "Substitution Mystery" continues to receive flattering comments from press and public. They are booked solid until May 1; then, after a short rest at their own cottage at Atlantic City, N. J., they will resume work, playing a few choice park engagements.

James A. and Celia Welch are meeting with big success with their new act in New England, and are booked solid until June.

Clara Thropp has joined the James O. Barrows-John Lancaster co., and will open with this attraction in vaudeville on Feb. 8.

The biograph at Keith's this week is showing for the first time here a series of pictures illustrating the life of Marie Antoinette. The views were taken by permission of the French authorities at the Petit Trianon.

The Schuman Sisters were called to Boston last week on account of the death of their father.

George Fuller Golden was the recipient of a most flattering notice in a recent issue of the London "Pall Mall Gazette." The article spoke in the highest terms of Mr. Golden as an artist and as a steadfast friend, and went on to say that, though he had booked a return engagement at a music hall at eight times the salary he had received on the occasion of his previous appearance, and commanding an almost phenomenal fee for private engagements, he never forgets a friend, and wears no diamonds.

The Three Keatons had a fine place on the bill at Keith's New Theatre in Philadelphia last week, and the antics of little "Buster" kept the audiences in convulsions throughout the week.

Dorothy Kenton, who calls herself "The Girl with the Banjo," was one of the features of the Keith bill in Philadelphia last week.

Margaret Gast, the female champion long-distance cyclist, who is at Hurtig and Seamon's this week, will engage in a series of exciting contests during the week. She has issued an open challenge to ride against an amateur, any distance. Hurtig and Seamon will give a prize of $500 to the winner of this week's contests at the Music Hall.

John M. Hathaway, treasurer of Sheedy's Theatre, New Bedford, Mass., and Alice James were married on Jan. 26, at Lawrence, Mass.

At the Empress, Brixton, England, recently, the headline honors were shared by Mrs. James Brown Potter and the song "Hiawatha," as presented by Harry and Flora Blake. Conway and Leland were prominent in the same bill.

Harry Houdini made his fifty-ninth escape from prison at Sheffield, England, on January 19. He was stripped and put in a cell with a triple lock, and the officials took extra precautions in order to baffle him as much as possible. Within five minutes Houdini reappeared in the office of the prison, fully clothed, although his clothes had been triple locked in another cell.

Gilbert and Crooks, the musical team, after spending a short vacation at their home in Portsmouth, O., joined the Great Lafayette at Cincinnati.

There is a baby six months old at Peterborough, England, who is coated all over with thick brown hair from head to foot, and, besides, is double jointed and has double ears and the features of a man of mature years.

James R. Adams is at the Avenue Theatre in Pittsburgh this week. This is the first time Mr. Adams has appeared in vaudeville in Pittsburgh, although he has played there in the past with many big cos.

Newell and Niblo leave this week for a short Western season and will return to New York in April. They have arranged for ten weeks on the Orpheum Circuit for next season.

Ford and Wilson have joined the Henry Lee co. for the balance of the season and have already established themselves as favorites with those who have seen the Lee programme.

La Motogirl finished her phenomenal engagement at the Olympia, Paris, on Jan. 16. The management made every effort to have the engagement prolonged for at least another month, but the manager in Prague with whom she was booked positively refused to cancel or postpone her date there.

Weber and Fields were so pleased with the latest Cole and Johnson song, "Big Indian Chief," which is a feature of An English Daisy, at the Casino, that they have decided to add it to Whoop-Dee-Doo for their Western trip.

Mitchell and Cain have closed with the Trans-Atlantic co. and will play dates for the rest of the season.

Charles Merritt and May Rozella, who are being featured on the Orpheum Circuit, have been most successful with their new act, A Put Up Job.

Charles Leonard Fletcher sailed for Europe last week to fill engagements booked last Summer in the leading music halls of the English provinces.

Harry Thompson was tendered a grand banquet in Omaha on Jan. 29, in which all the performers on the Orpheum bill took part. Those present included Rapoli, Alice Lyndon-Doll, Christina, Green and Werner, Morris and Bowen, and the Vassar Girls. The "Mayor of the Bowery" felt highly honored and voiced his thanks very feelingly.

A good idea for advertising an act will be used by Monifee Johnstone for his latest sketch, The Golden Rose. Mr. Johnstone is making arrangements to present to the audience on certain matinee days at the theatre in which he may be playing, as a novel souvenir, small scarfpins in the form of a golden rose. They are to be exact reproductions of the pin used in his act.

Hattie Stewart and Tom Gillen, who are playing clubs and entertainments exclusively in New York and vicinity, presented their act at the Grand Central Palace on the evening of Jan. 20, for the Columbus Catholic Club, on Jan. 27, at the same hall, for Empire City Council, R. A., and on Jan. 29, at Arion Hall, Brooklyn. Their act was warmly endorsed by the committees in charge of those affairs.

Jane Courthope and Charles Forrester have succeeded in booking practically solid not only the balance of the season, but also most of next. Their present sketch, Fisherman's Luck, is in better shape than ever and is now a laugh from start to finish.

The Silly Family played the Interrupted Honeymoon at the Trent Theatre, Trenton, N. J., week of Jan. 25. They were the headliners, and proved their worth as drawing cards by attracting the second largest crowds since the house was opened.

The benefit for St. Catherine's Orphanage, which was recently destroyed by fire, that was held at Keith's Union Square Theatre on Sunday evening last, was very successful, and a large sum was added to the building fund.

Zelma Rawlston returned to New York yesterday from her extended tour of the Western houses, in which her new specialty was splendidly received. She is looking extremely well and is prepared to fill the numerous engagements she has booked in the East.

Waller and Magill were in the olio at Carr's Unique Theatre, Brooklyn, N. Y., week of Jan. 18, and are now on the Casto Circuit, with a return date at Watson's Cosy Corner and other good bookings to follow.

Manager W. B. Watson has tendered the use of his Brooklyn Theatre, the Cosy Corner, for a performance for the benefit of the widow and children of the late Assistant Foreman George Gibson, of the Fire Department, who lost his life at the recent Bliss fire. The date of the benefit will be Sunday afternoon, Feb. 14, when a big bill will be presented.

A jaguar came very near putting an end to the earthly careers of the dancer known as La Goulue and her husband one day last week in Paris. The man was attacked by the beast as he was exhibiting it, and his wife rushed into the cage and saved him at the risk of her own life, by shooting the animal through the head.

Feldman and Ball, who are known as the Beau Brummells, will play all the leading parks next Summer, opening at St. Louis on June 6. They have some excellent time booked and have several flattering offers for next season.

Isadora Duncan, the Delsarte dancer, is reported to have made a hit in Berlin.

George Thatcher, the minstrel, has obtained his discharge in bankruptcy. His liabilities were $1,488.

Mr. and Mrs. Alfred Kelcy played their new sketch, which was written by a prominent New York clergyman, at Keith's Bijou, Philadelphia, a couple of weeks ago, and it met with decided approval.

Ward and Curran and Harding and Ah Sid were forced to cancel Tony Pastor's this week. One of the latter team was ill, and Ward and Curran canceled on account of the death of Mr. Ward's mother.

Edward C. Wayburn, F. R. Anderson, and the Murphy Construction Co. are said to have formed a combination to build and manage a number of new vaudeville theatres. Four have already been planned, to be built in New York, Boston, Troy, and Philadelphia, and when these are finished many others will be built. This is surely the age of big enterprises.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adamini and Taylor—H. and S., N. Y., 1-6, Keith's, N. Y., 8-13.
Adams, James R.—Avenue, Pittsburgh, 1-6, Keith's Bijou, 8-13.
Addison and Livingston—Bijou, Hamilton, O., 1-6, Commodore, Cincinnati, 8-13.
Adgie's Lions—Poli's, Hartford, 1-6.
Aerial Smiths—Keith's, Providence, 1-6.
Aga—Victoria, N. Y., 1-6.
Aherns, The—Star, Walla Walla, 1-6.
ALDRICH, CHAS. T.—Chase's, Washington, 1-6, Orph., Brooklyn, 8-13.
Allen, Searl and Violet—Poli's, Bridgeport, 1-6, Pastor's, N. Y., 8-13.
Almont and Dumont—Shea's, Buffalo, 1-6.
American Trumpeters—Casto, Lawrence, 1-6.
Amos, Wilbur—Keith's, Boston, 1-6.
Antrim and Peters—Keith's Bijou, Phila., 1-6.
Armstrong and Holly—G. O. H., Washington, 1-6, N. Y., 8-13.
Ascott and Eddie—Keith's, N. Y., 1-6, Keith's, Phila., 8-13.
Ashton, Margaret—Holloway, London, Eng., 1-6.
Aucaris, The—Columbia, St. Louis, 1-6.
Avolos, The—Keith's, Providence, 1-6.
Baby Lund—Circle, N. Y., 1-6.
Ballerini's Dogs—Keith's, Boston, 1-6.
Bands, Four—Howard, Boston, 1-6.
Barr and Evans—Avenue, Pittsburgh, 1-6.
Barretts, The—Providence, R. I., Jan. 25-6.
Barto and Lafferty—Pastor's, N. Y., 1-6, Watson's, Brooklyn, 8-13.
Bayes, Nora—Proctor's, Newark, 1-6.
Beanos—Casino, Worcester, 1-6, Music Hall, Schenectady, 8-13.
Behman Show—H. and B., Brooklyn, 1-6.
Bell, Senator Frank—Keith's, N. Y., 1-6.
Bellman and Moore—Shea's, Toronto, 1-6, Chase's, Cleveland, 8-13.
Bergere, Valerie—Orph., Brooklyn, Jan. 25-6.
Beverly, Frank and Louise—Novelty, Oakland, Cal., 1-6.
Bimm, Bomm, Brrr—Poli's, New Haven, 1-6.
Binns, Binns, and Binns—Avenue, Pittsburgh, 1-6, Proctor's, Albany, 8-13.
Bradshaw, Laura—A. and S., Boston, 1-6.
Brooks Bros.—Empire, Cleveland, 1-6, Avenue, Detroit, 8-13.
Brooks, Herbert—Circle, N. Y., 1-6.
Bruns and Nina—Sans Souci, Milwaukee, 1-6.
Bryant and Saville—Grand, Indianapolis, 8-13.
Buckner, Arthur—Park, Worcester, 1-6.
Burke, Billy—Keith's, Providence, 1-6.
Burnett and Wyenson—Proctor's, Albany, 8-13.
Burns, Harry—O. H., Duluth, Minn., 1-6.
Burton and Brooks—H. and B., Brooklyn, 1-6, Gaiety, Brooklyn, 8-13.
Bush and Gordon—Trent, Trenton, 1-6, Howard, Boston, 8-13.
Bush, Frank—Chase's, Washington, 1-6.
Caldwell, Anna—Orph., Omaha, Jan. 31-6.
Callahan and Mack—Sheedy's, New Bedford, 1-6.
Camillo and Founa—Arch St. Museum, Phila., 1-6.
Capitaine, Alcide—Avenue, Pittsburgh, 1-6, Proctor's, Albany, 8-13.
Carleton and Terre—Howard, Boston, 1-6.
Carlin and Otto—Orph., Kansas City, Jan. 31-6, Orph., Omaha, 7-13.
Carmen Sisters—Empire, Cleveland, 1-6, Avenue, Pittsburgh, 8-13.
Carmontella—Orph., N. O., 1-6.
Carroll and Clark—Columbia, St. Louis, 1-6.
Carroll and Kiston—Odeon, Baltimore, Jan. 4-2.
Carr and Carley—O. H., Elmo, Ia., 1-6.
Carrie, Mlle.—Keith's, Phila., 1-6.
Carson, Kit—Keith's, Boston, 1-6.
Carter, Mr. and Mrs. Carl—Vaudeville, Memphis, Tenn., 1-6.
Casad and De Verne—New Crystal, 1-6.
Christina's Monkey's—Orph., Kansas City, Jan. 31-6.
Clarke and Temple—Columbia, Cincinnati, 1-6, Duquesne, Pittsburgh, 8-13.
Clayton, Jenkins and Jasper—Empire, Swansea, 1-6, Empire, Newport, 8-13.
Clayton, White and Stuart—Cook's, Rochester, 1-6.
Clifford, Billy Single—Trent, Trenton, 1-6, Market Square, Urbana, O., 8-13.
Clifford and Burke—Keith's Bijou, Phila., 1-6.
Clifford and Harvey—Keith's, Boston, 1-6.
Colby and Way—Victoria, N. Y., 1-6, Garrick, Wilmington, 8-13.
Colby Family—Houston, Tex., Dec. 21-Feb. 21.
COLE AND JOHNSON—H. and S., N. Y., 1-6.
Cooper and Bailey—Orph., Utica, 1-6, Proctor's 23d St., N. Y., 8-13.
Cotton's Donkeys—Trent, Trenton, 1-6.
Crane, Mr. and Mrs. Gardner—Chase's, Washington, 1-6, Keith's, Providence, 8-13.
CRESSY, WILL, AND DAYNE, BLANCHE—Empire, Hoboken, 1-6.
Cullen, James H.—Empire, Hoboken, 1-6.
Cunningham and Lord—Orph., Brooklyn, 1-6, Keith's, N. Y., 8-13.
Cushman, Holcombe and Curtis—Keith's, Boston, 1-6.
Cuttys, Six—Victoria, N. Y., 1-6.
Dagwell, Aurie—Detroit, 1-6.
Dale, Musical—Columbia, St. Louis, 1-6.
Dalto—Proctor's 5th Ave., 1-6.
Daly and Kelso—Electric, Winnipeg, Man., 25-Feb. 6.
Dancing Violinist, The—Casto, Lowell, 1-6.
Dauphins, The Two—Orph., San Francisco, 4-Feb. 6.
DAVIS AND MACAULEY—Empire, Cleveland, 1-6.
Davis and Walker—Howard, Boston, 1-6.
Davis and Wilson—Keith's, Providence, 1-6.
Dawson, Ely—Edison, No. Yakima, 1-6.
Day, Edmund, and Co.—Keith's, Boston, 1-6.
DAY, GEORGE W.—Orph., Omaha, Jan. 31-6, Orph., Denver, 8-13.
D's and D's—Unique, Astoria, Ore., 24-Feb. 6.
De Lucas Family—Orph., Brooklyn, 1-6.
Delmore and Wilson—Oxford, London, 1-6, Bradford, Eng., 8-13.
Delmore, The Misses—Keith's, Phila., 1-6, Keith's, Providence, 8-13.
Demonio and Belle—Hub, Milford, Mass., 1-6.
Derenda and Green—Trocadero, Phila., 3-6, Youmenthal, Baltimore, 10-13.
Desmond, Mary—Keith's, Providence, 1-6.
Devean, Hubert—Proctor's, Albany, 1-6, Keith's, Boston, 15-20.
De Voy, Emmett—Keith's Bijou, Phila., 1-6.
Dickson, Charles, and Co.—Keith's, Phila., 1-6, Keith's, N. Y., 8-13.
Dillon Brothers—Proctor's, Newark, 1-6.
DOHERTY SISTERS—Empire, Hull, 1-6, Empire, Newcastle, 8-13.
Dolan and Lenharr—Empire, Hoboken, 1-6.
Doll, Alice Lyndon—Orph., Denver, 1-6.
Downs, T. Nelson—Proctor's, Newark, 1-6.
Doyle, Edward—London, Eng.—Indefinite.
Drane, Sam—Arch St., Phila., 1-6.
Dressler, Marie, and Walter C. Kelly and Co.—Orph., Brooklyn, 1-6.
Drew, Mr. and Mrs. Sydney—Trent, Trenton, 1-6.
Dumitrescue, Van Anken and Vannerson—Orph., N. O., 1-6.
Dupont, Mary, and Co.—Portland, Me., 1-6.
Duprees—Howard, Boston, 1-6.
Earl and Wilson—G. O. H., Indianapolis, 1-6.
Eckert, Maybelle—Lyrics, St. Joseph, Miss., 6.
ECKHOFF AND GORDON—Orph., Kansas City, 31-Feb. 6.
Edwards, Sam, and Co.—Poli's, Hartford, 1-6, Jacques, Waterbury, 8-13.
Eldora—Cook's, Rochester, 1-6.
Eldred, Gordon—Keith's, Providence, 1-6.
Empire City Quartette—Lyceum, Boston, 1-6, Springfield 8-10, Hartford 11-13.
Ernest, Chas.—Keith's, Providence, 1-6.
Esmeralda—Orph., Omaha, Jan. 31-6.
Evans Trio—Arcade, Toledo, 31-Feb. 6.
Fadette's Orchestra—Circle, N. Y., 1-6.
Falke and Semon—Circle, N. Y., 25-Feb. 6, Poli's, New Haven, 8-13.
Fantas, Two—Gravgau's, Springfield, 1-6.
Farley, James and Bonnie—Casto, Lowell, 1-6.
Fay, Hugh—Empire, Dublin, 1-6, South Shields 8-13.
Ferry—Novelty, Oakland, 1-6.
Fields and Ward—Howard, Boston, 1-6.
Fields and Whalen—Columbia, St. Louis, 1-6.
Fields, "Happy" Fanny—Empire, Cardiff, Wales, 1-6, Empire, Swansea, 8-13.
FIELDS, W. C.—Tivoli, Cape Town, Jan. 26-March 10.
Filson and Erroll—Orph., New Orleans, 1-13.
Fisher and Wacker—Circle, N. Y., 1-6.
FISHER, MR. AND MRS. PERKINS—Proctor's 23d St., N. Y., 1-6, Proctor's, Albany, 8-13.
Fiske and McDonough—Pastor's, N. Y., 1-6.
Fitzgibbon-McCoy Trio—Keith's, Providence, 1-6, Keith's, Phila., 8-13.
FLETCHER, CHARLES LEONARD—London, England, 8-Sept. 3.
Fleury Trio—Howard, Boston, 1-6.
Flood Bros.—Keith's Bijou, Phila., 1-6.
Flora, Mlle.—Arcade, Toledo, 31-Feb. 6, Avenue, Detroit, 8-13.
Florede, Nellie—Proctor's 5th Ave., N. Y., 1-6.
Fontinellas—Hagenbeck's, St. Louis, 24-Feb. 6.
Ford and Gehrue—Keith's, Phila., 1-6.
Foster, Geo. L.—Howard, Boston, 1-6.
Fowler, Bertie—Poli's, New Haven, 1-6.
Foy, Eddie—Empire, Cleveland, 1-6.
Foy and Clarke—Columbia, St. Louis, 1-6.
Franklin, Irene—Pastor's, N. Y., 1-6, Proctor's, Albany, 8-13.
Fraser and Mac—Empire, Bradford, 1-6.
Galletti's Monkeys—H. and S., N. Y., 1-6.
Gardner and Maddern—Park, Youngstown, 1-6.
Garrity Sisters—Casto, Lowell, 1-6.
Gast, Margaret—H. and S., N. Y., 1-6.
Gates and Nelson—H. and S., N. Y., 1-6.
Gausch Sisters—Portland, Me., 1-6, Mechanics, Salem, 8-13.
Gay, Great—Standard, Beaumont, Tex., 1-6.
Geiger, John—Trent, Trenton, 1-6.
Genaro and Theol—Palace, Hull, England, 1-6.
Gilbert, John D.—Cook's, Rochester, 1-6.
GILLIHAN AND MURRAY—Columbia, St. Louis, 8-13.
Gillet, Fred, Trio—Shea's, Buffalo, 1-6.
Gilson and Hart—Watson's, Brooklyn, 25-Feb. 6.

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Girard and Gardner—Orph., Omaha, 1-6, Orph., Denver, 8-13.
Girl With the Auburn Hair—Keith's, N. Y., 1-6.
Godfrey, Hal, and Co.—H. and S., N. Y., 1-6, Orph., Utica, 8-13.
Goleman's Dogs and Cats—Cook's, Rochester, 1-6.
Gordon and Hayes—Grauman's, Stockton, 1-6.
Gottlob, Fred and Amy—Pastor's, N. Y., 1-6.
Gould, William—Circle, N. Y., 1-6.
Grant, Sydney—Orph., Utica, 1-6, Avenue, Detroit, 8-13.
Gray's Marionettes—Sheedy's, New Bedford, 1-6.
Green and Werner—Orph., Kansas City, Jan. 31-6.
Gregsons—Keith's, Providence, 1-6.
Hacker and Lester—Empire, Cleveland, 1-6.
Haldaburn Family—Keith's, Providence, 1-6.
Halbes and Vidocq—Keith's, N. Y., 1-6.
Hall, Pauline—Keith's Chestnut St., Phila., 1-6.
Harding and Ah Sid—Pastor's, N. Y., 1-6.
Harmony Four, The—Empire, Leeds, Feb. 1-6, Palace, Hull, 8-13.
Harris, Chas.—Columbia, St. Louis, 1-6.
Haskell, Loney—Avenue, Pittsburgh, 25-Feb. 6, Lyric, St. Joseph, Mo., 7-13.
Hathaway and Walton—Keith's, Phila., 1-6.
Heavenly Twins—Poli's, New Haven, 1-6.
Hefron, Tom—Empire, Seattle, 1-6.
HELENA, EDITH—Empire, London, Eng., 18-Feb. 13.
Henry, Eugene—Star, Hamilton, Can., 1-6.
Herrmann, Adelaide—Proctor's, Albany, 1-6, Poli's, Hartford, 8-13.
Hill, Hamilton—Argyle, Birkenhead, 1-6, Palace, Sunderland, 8-13.
Hines and Remington—Colonial, Cleveland, 1-6, Avenue, Pittsburgh, 8-13.
Hobbs, Two—Gem, Lynn, 1-6, Sheedy's, Fall River, 8-13.
Hodge, Hall, and Co.—Keith's, N. Y., 1-6.
Hodgkins and Leith—Keith's, Phila., 1-6.
Hoey and Lee—Avenue, Pittsburgh, 1-6, Proctor's 5th Ave., N. Y., 8-13.
Hoey, Johnny—Proctor's 5th Ave., N. Y., 1-6.
Holden and Florence—Orph., San Francisco, 24-Feb. 6, Orph., Los Angeles, 7-13.
Holdsworths, The—Keith's, Phila., 1-6, Keith's, N. Y., 8-13.
Holmes and Waldon—Grand, Butte, Mont., 1-6.
Howard's, Harry, Ponies—Keith's, Phila., 1-6.
Hughes and Hazelton—Lyceum, Boston, 1-6.
Hughes, Mr. and Mrs. Gene—London Music Halls 18-Feb. 6.
Humberth—Orph., Kansas City, 31-Feb. 6.
Hume, Ross and Lewis—Keith's, Pawtucket, 8-13.
Humes, Julia—Howard, Boston, 1-6.
Jennings and Jewell—Edison, Ballard, 1-6.
Jennings, Steve—Columbia, St. Louis, 1-6.
Johnson and Wells—Star, Hamilton, Can., 1-6.
Johnson, Davenport and Lowelle—Portland, Me., 1-6.
Johnstone and Cooke—Tivoli, London—indefinite.
JOHNSTONS, MUSICAL—Lyceum, Boston, 1-6, Poli's, Hartford, 8-10, Nelson, Springfield, 11-13.
Jones and Sutton—Poli's, New Haven, 1-6.
Jones, Morris—Edison, Helena, Mont., 1-6.
Jordan and Crouch—Portland, Me., 1-6, Mechanics, Salem, 8-13.
Karl and King—Lyric, Lincoln, Neb., 1-6.
Keatons, Three—Empire, Hoboken, 1-6, Keith's Bijou, Phila., 8-13.
Keenan, Frank, and Co.—Poli's, Bridgeport, Conn., 1-6, Jacques, Waterbury, 8-13.
Kelly and Kent—Chase's, Washington, 1-6.
Kelly, Claude—Cinecograph, Los Angeles, 1-6.
Kelly, Spencer—Proctor's 5th Ave., N. Y., 1-6.
Kenna, Charles—Keith's Bijou, Phila., 1-6.
Kenton, Dorothy—Keith's, N. Y., 1-6.
Kollins and Riley—Novelty, Oakland, 26-Feb. 6.
Le Belle, Blanche—H. and S., N. Y., 1-6.
La Toon, Irene and Zaza—Young's Pier, Atlantic City, 1-6, Proctor's, Albany, 8-13.
La Veen and Cross—Keith's, Boston, 1-6.
Lambert and Pierce—Empire, Hoboken, 1-6.
Lamonts, The—Keith's, Phila., 1-6, Dockstader's, Wilmington, 8-13.
Lane, Chris—Portland, Me., 1-6.
Latimore and Leigh—Empire, Lorain, O., 1-6.
Lavender and Tomson—Pastor's, N. Y., 1-6.
Lawrence, Al.—Watson's, Brooklyn, 31-Feb. 6, Bijou, Phila., 8-13.
Lawson and Namon—Pastor's, N. Y., 1-6.
Le Clair, Harry—Keith's, Boston, 1-6, Portland, Me., 8-13.
Le Clair, John—Young's Pier, Atlantic City, 1-6, Duquesne, Pittsburgh, 8-13.
Lenore and St. Clair—Columbia, St. Louis, 1-6.
Lester, Harry—Portland, Me., 1-6.
Lind, Homer, and Co.—Park, Worcester, 1-6.
Linton and Lawrence Sisters—Sheedy's, New Bedford, 1-6, Poli's, Hartford, 8-13.
Littlefield, Marion—Cook's, Rochester, 1-6.
Little Leona—Sheedy's, New Bedford, 1-6.
Livingstons, Three—H. and B., Brooklyn, 1-6.
Lloyd, Herbert—Keith's, Phila., 1-6.
Lukens, Four—Proctor's, N. Y., 1-6, Trent, Trenton, 8-13.
Lynns, The—Proctor's 5th Ave., N. Y., 1-6, Proctor's 23d St., 8-13.
Macart's Dogs and Monkeys—Poli's, New Haven, 1-6.
Mac and Mac—Burlington, Vt., 1-6.
Macdonald, James F.—Orph., Brooklyn, 1-6, Circle, N. Y., 8-13.
Mackay and Moran—Proctor's 5th Ave., N. Y., 1-6.
Mack, Eddie—Proctor's, Newark, 1-6.
MacWoods—Keith's, Providence, 1-6.
Manley and Rose—Howard, Boston, 1-6.
Mantel and Lamb—Grauman's, Stockton, 1-6.
Marcel's Art Studies—G. O. H., Indianapolis, 8-13.
Marco Twins—Casto, Lowell, 1-6.
Marlow-Plunkett Co.—Keith's, Phila., 1-6.
Martine and Belmo—H. and S., N. Y., 1-6.
Martinetti and Grossi—Columbia, Cincinnati, 1-6.
Maud, Joe—Hampden, Me., 28-Feb. 6.
May and Miles—Hub, Woonsocket, R. I., 1-6.
MURPHY, MR. AND MRS. MARK—Keith's, Phila., 1-6.
McAvoy, Dick and Alice—Casto, Fall River, 1-6, Casto, Lawrence, 8-13.
McCord Lewis, and Co.—Columbia, St. Louis, 1-6.
McCune and Grant—Empire, Cripple Creek, 1-6.
McMahon and Chappelle—Trent, Trenton, 1-6.
Meers, Three—Tichy's Varieties, Prague, 1-6.
Mettling and Bean—Edison, Olympia, 1-6.
Midgeley and Carlisle—Keith's, Phila., 1-6.
Mills, Lillian—Trent, Trenton, 1-6.
Mitchell and Lynn—Sheedy's, New Bedford, 1-6.
Mitchell, Orm—Keith's, Boston, 25-Feb. 6.
Mitchells, The—Park, Worcester, 1-6.
Monroe, Mack and Lawrence—Orph., San Francisco, 1-13, Orph., Los Angeles, 15-22.
Mooney and Holbein—Arch St., Phila., 1-6.
Moore and Littlefield—Orph., Kansas City, 7-13.
Morgan and Crane—Arch St., Phila., 1-6.
Morris and Bowen—Orph., Kansas City., Jan. 31-6.
MOTOGIRL, LA—Hansa, Hamburg, Germany, 1-March 31.
Murphy and Francis—Keith's, Providence, 1-6.
Murphy and Nichols—Orph., Brooklyn, 1-6.
Musical Simpsons—Palace, Boston, 1-6, Dewey, N. Y., 8-13.
Nawn, Tom, and Co.—Poli's, New Haven, 1-6, Poli's, Bridgeport, 8-13.
Newell and Niblo—Avenue, Pittsburgh, 8-13.
Newman, Joseph—Columbia, St. Louis, 1-7.
Newsboys' Quintette—Park, Worcester, 1-6.
Newton, Brothers—Howard, Boston, 1-6.
Nichols and Croix—Odeon, Baltimore, 1-6.
Nightons, Four—Orph., Omaha, Jan. 31-6.
Nirvana—Orph., Kansas City, Jan. 31-6.
Norton, Talkative Miss—Watson's, Brooklyn, 8-13.
Nowlin, Dave—Casto, Fall River, 1-6.
O'Brien and Havel—Empire, Cleveland, 1-6.
Olive, Mlle.—Pastor's, N. Y., 1-6.
Olvio and Fawn—Novelty, San Francisco, 1-6.
O'Rourke and Burnett—Empire, Cleveland, 25-Feb. 6.
Orpheus Comedy Four—Cook's, Rochester, 1-6.
Orville and Frank—Sheedy's, New Bedford, 1-6.
Ouda—Keith's, N. Y., 1-6.
Owley and Randall—Mechanic, Salem, 1-6, Portland, Me., 8-13.
Oxav and Delmo—Orph., Omaha, Jan. 31-6.
Parker's Dogs—Shea's, Buffalo, 1-6.
Pantzer Trio—Pastor's, N. Y., 1-6.
Pelot—Casto, Lowell, 1-6, Trent, Trenton, 8-13.
Peters, Phil and Nettie—Shea's, Buffalo, 1-6, Shea's, Toronto, 8-13.
Pierce and Maizee—Howard, Boston, 1-6, Sheedy's, New Bedford, 8-13.
Poettingen's Swedish Quintette—Keith's Bijou, Phila., 1-6.
Polk and Kollins—Battenburg, Leipsig, Germany 1-Feb. 6.
Preile's Dogs—Circle, N. Y., 1-6.
Primrose and Foley Bros.—Proctor's 5th Ave., 1-6.
Radford and Winchester—Empire, Bradford, 1-6, Leeds, Eng., 8-13.
Rae and Benedetto—Chase's, Washington, 1-6.
Rano, Al.—Proctor's, Newark, 1-6.
Rastus and Banks—Sheedy's, New Bedford, 1-6.
Ray and Wood—Keith's, Boston, 1-31.
Raymond and Caverly—Shea's, Buffalo, 1-6.
Rays, Three—Broadway, Los Angeles, 25-Feb. 6.
Redding, Francesca—Columbia, St. Louis, 8-13.
Remington, Mayme, and Her Bungle Boo-loo Babies—Orph., Brooklyn, 1-6, Circle, N. Y., 8-13.
Reno and Schrode—Park, Worcester, 1-6.
Reno and Smith—Keith's, Providence, 1-6.
Reylins and Coinos—Pastor's, N. Y., 1-6.
Reynard, Ed F.—Greeley, Col., 1-6, Orph., Kansas City, 8-13.
Riccobono's Horses—Orph., Brooklyn, 1-6.
Rice and Cohen—Proctor's, Newark, 1-6.
Rice and Elmer—Orph., San Francisco, 1-6.
Rice Family—Orph., New Orleans, 1-6.
Richards, Three—Columbia, St. Louis, 1-6.
Rio Bros.—Proctor's, Newark, 1-6.
Rentino and Stevens—G. O. H., Indianapolis, 1-6.
Roberts, Four—Edison, Missoula, Mont., 1-6, Coeur d'Alene, Spokane, 8-13.
Robisch and Childress—Coeur d'Alene, Spokane, Wash., 25-Feb. 13.
Rossire—Casto, Lawrence, 1-6, Casto, Lowell, 8-13.
Rose, Julian—Keith's, Phila., 1-6.
Rose, The German—Odeon, Baltimore, 1-6.
Rousby—Keith's, Providence, 1-6.
Royce, Flossie—Lyric, Santa Barbara, 1-6.
Russell—Casto, Lowell, 1-6.
RYAN, THOMAS J., AND RICHFIELD, MARY—Poli's, Bridgeport, 1-6, Poli's, New Haven, 8-13.
Sabel, Josephine—H. and S., 1-6.
Sandon Trio—Empire, Cleveland, 1-6.
Sansone and Delilia—Trent, Trenton, 1-6.
Sarony, Gilbert—Arch St. Museum, Phila., 1-6.
Saunders, Chalk—Circle, N. Y., 1-6.
Schaum, Marie—Keith's, Phila., 1-6.
Schindler, Geo.—Chase's, Washington, 1-6.
Scott, Carrie M.—Alhambra, Savannah, Ga., 1-6.
Shannon and Brown—Keith's, N. Y., 1-6.
Shaw, Lillian—Portland, Me., 1-6.
SHERMAN, DAN, AND MABLE DE FOREST—Park, Youngstown, 1-6.
Sisters Howard—N. Y., Jan. 18—indefinite.
Smith and Doretto—Oxford, London, Eng., 1-6.
Smith and Powell—Keith's, Phila., 1-6, Keith's, Providence, 8-13.
SNYDER, GEO. B., AND BUCKLEY, HARRY—Orph., San Francisco, 1-20.
Soraker Bros.—Howard, Boston, 1-6.
Stein-Evetto Family—Orph., Los Angeles, 1-14.
St. John and Lefevre—Poli's, New Haven, 1-6.
St. Onge Bros.—Keith's, N. Y., 1-6.
Stuber, Fred S.—Cook's, Rochester, 1-6.
Swickard, Mr. and Mrs.—Tivoli, London, 25-Feb. 13.
Terry and Lambert—Shepherd's Bush, London, Eng., 1-6.
Tannen, Julius—Proctor's, Newark, 1-6.
Tanakas, The—Orph., Brooklyn, 1-6.
Terry and Lambert—Holloway, Eng., 8-13.
Thomson, Harry—Orph., Denver, Col., 1-6.
Thorne, Mr. and Mrs. Harry—Columbia, Cincinnati, 31-Feb. 6, Duquesne, Pittsburgh, 8-13.
Tilley, Vesta—Circle, N. Y., 1-6.
Tippell and Kliment—La Petite, Snohomish, 25-Feb. 6.
Tompson, Harry—Orph., Denver, 1-6.
Le Troupe Fantastique—Keith's, N. Y., 1-6.
Trainon and Button—Orph., Terre Haute, 1-6.
Troubadours, Three—Proctor's 125th St., N. Y., 1-6, Proctor's 58th St., 8-13.
Tucker, Billy—Empire, Manchester, 1-6, Oxford, Middlesboro, Eng., 8-13.
Tyce and Jermon—Shea's, Toronto, Can., 1-6.
URQUHART, ISABELLE—Park, Worcester, 1-6.
Ushers, The—Pastor's, N. Y., 1-6.
Valmore and Horton—Park, Youngstown, O., 1-6, Shea's, Buffalo, 8-13.
Van Gladys—Casto, Fall River, 1-6, Casto, Lawrence, 8-13.
Vance, Clarence—Empire, Cleveland, 1-6.
Vassar Girls, Eight—Orph., Denver, 1-6.
Vedmars—Pastor's, N. Y., 1-6.
Village Choir Quartette—Orph., Brooklyn, 1-6, Orph., Utica, 8-13.
Waltone, Lillian—Arch St. Museum, Phila., 1-6.
Ward and Curran—Pastor's, N. Y., 1-6.
Ward and Raymond—Howard, Boston, 1-6.
Waterbury Bros. and Tenny—Keith's, Providence, 1-6.
Watermelon Girls—Trent, Trenton, 1-6.
Watson, Hutchings and Edwards—Keith's, Boston, 1-6.
Wayborn's Minstrel Misses—Shea's, Buffalo, 1-6.
Webb, Margaret—Keith's, Boston, 1-6.
Welch, James and Celia—Howard, Boston, 1-6.
White and Simmons—Los Angeles, 25-Feb. 6.
White and Stuart—Cook's, Rochester, 1-6.
Whitman, Frank—Casto, Lowell, 1-6.
Wilson, George—Shea's, Buffalo, 1-6.
Wilson and Davis—Park, Worcester, 1-6.
Williams and Keene—Lyceum, Boston, 1-6.
Williams and Melburne—Poli's, Bridgeport, 1-6, Poli's, New Haven, 8-13.
Winscherman's Bears—Keith's, Providence, 1-6.
Winslow, Wynne—Circle, N. Y., 1-6.
Wood and Ray—Keith's, Boston, 1-6.
Wright, Huntington, and Co.—Shea's, Buffalo, 1-6.
Yackley and Bonnell—Howard, Boston, 1-6.
Young America Quartette—Salford, Eng., 1-6, Hippodrome, Glasgow, 8-15.
Zink, Adolph—Portland, Me., 1-6.

OBITUARY.

Isadore H. Phillips, better known to thousands in the past thirty years as Harry Phillips, died Jan. 28 in Paddell's Hotel, at Forty-second Street and Seventh Avenue, of pneumonia, after three days' illness. He was the son of the late Harry B. Phillips, the veteran actor of a generation ago. He was widely known as the business manager of many stars, such as Thomas W. Keene, Kate Claxton, and Kate Castleton, the latter of whom was his wife. He was also connected at different times with the business staffs of William R. Hayden, John Stetson, and N. C. Goodwin. He was an actor, too, one of his last parts being Picard in The Two Orphans. He was a veteran of the Civil War, serving as a soldier during 1863-4-5. He belonged to the B. P. O. Elks, of Philadelphia; the G. A. R. Post of San Francisco, and was a Mason. He began active life as call boy at the Holiday Street Theatre, Baltimore, at the age of fifteen. He was Tony Pastor's first interlocutor, and associated with David Henderson in the latter's big extravaganzas, The Crystal Slipper, Aladdin, Blue Beard, Jr., and Sinbad. He was born in New York city fifty-eight years ago, but did not look his years, and had a Falstaffian contempt for any man in the business under forty. He was a loyal friend and lover of dogs. He was once Sheriff of Perdido Parish, Louisiana. He was an archive of information on war and theatrical subjects, and the possessor of rare plays, manuscripts, photos and play bills. The funeral services were held in St. Augustine's Episcopal Church, Houston Street and Second Avenue, last Thursday. The pallbearers were Lee Townsend, Tim Cronin, and Fred McMillan, and among others at the church were Lew Dockstader, Matt B. Snyder and Rose Snyder, Mrs. Lee Townsend, Thomas F. Shea, Joseph Kinney, W. H. Lytell, Eddie Foy, Clarence Farrelly, Thomas J. Maguire, Ed Janes, T. F. Paddell, Carroll Johnson, Jake Shattuck, Peter B. Molloy, Edward A. McArdle, Frank V. Hawley, Harry Sellers, Frank Chapman, Weymss and David Henderson, John W. Hamilton, John Ernest McCann, George Thatcher, John Hickey, W. A. McConnell, Horace Vinton, Pierce L. Jarvis, Robert E. Stevens, Colonel T. Allston Brown, Jack Sanford, J. Alexander Brown, Andy McKay, Frank Gayler, Spencer Cone, Fred Livingstone, Harry A. Lee, Joseph W. Royle, Charles Mitchell, Mrs. Desavala, Charles Clark, Alexander Comstock, and Al. W. Martin. Mr. Phillips left a sister, Linda Phillips, his only relative. He was buried by the Actors' Fund. His epitaph should read: There was nothing that he could do that he would not do for a friend; and he loved dogs and horses.

Mrs. Annie Chambers-Ketchum, the poetress, died in St. Vincent's Hospital, in this city, on Jan. 27, aged eighty years. She was the author of the famous war song of the Confederacy, "The Bonnie Blue Flag." In her youth she was an intimate friend of Charlotte Cushman, and at the time of her death she was engaged in writing a memoir of that great actress.

Mrs. Helen M. Whitney, mother of Fred C. Whitney, and widow of Clark J. Whitney, died at her home in Detroit, Mich., on Jan. 30; aged seventy-three years. Paralysis was the cause of her death. She is survived by two sons and two daughters.

Blanche Wilson, a vaudeville actress, died of pneumonia last week at the City Hospital in Boston. Her real name was Jeanie Weeks. The remains were buried in Mt. Benedict Cemetery, Boston.

Mrs. Isabelle Ward, widow of the late General Hobart Ward, and mother of Frank T. Ward, of Ward and Curran, died on Jan. 31, at her home in New York city.

Edward B. Adams, of Watson's Theatre Stock company, Brooklyn, mourns the loss of his father at San Francisco, on Jan. 17.

S. T. Bartlett, formerly the correspondent of THE MIRROR at Gainesville, Tex., died in Chicago on Jan. 15.

MATTERS OF FACT.

J. Palmer Collins, who played with marked success the part of Dr. Watson in Sherlock Holmes for two seasons, has retired from the cast and is at liberty for the balance of this season.

The Struggle Between Capital and Labor, a melodrama dealing with the coal mine troubles, is one of the early announcements for next season. The attraction will be under the management of Kummery and Hanish, care Lander Show Print, Dayton, O.

W. C. Masson, playing characters, and a capable stage director, who has been very successful with stock productions, is open to responsible offers. He may be addressed care of the Green Room Club, 139 West Forty-seventh Street.

Harry B. Eytinge is back in town and disengaged, owing to the sudden closing of A Convict's Daughter.

Henry J. Pain has just invented and placed on the market a self-checking automatic ticket-seller, a device for which it is claimed fraud will be impossible. It is particularly recommended for use at theatres, fair and carnivals. A descriptive circular can be secured by addressing Mr. Pain at 12 Park Place, this city.

Second-Hand opera chairs or seats in good condition are wanted immediately by the Roltair Company, 522 Chemical Building, St. Louis.

"J. D. R.," care this office, who has a high-class comedy with good bookings, wants a few hundred dollars to aid in its production.

Harry Dickerson is at liberty for light eccentric or characters.

B. M. Schaffner, attorney for Melbourne MacDowell and H. E. Feldman, announce their rights to certain Sardou plays and that the bill of sale claimed by Thomas R. Hart is not operative. A warning to all who may produce these plays without the proper authorization is also announced.

The Grand Opera House, Reading, Pa., has been closed for this season by the Commission of Public Safety, appointed by Mayor Yeager. The many changes ordered are being held under advisement by the owners of the building.

Selwyn and Company announce their removal to new offices in the Broadway Theatre Building, made necessary by an increase in business.

An interest in spectacular musical extravaganza is for sale, as announced in the advertising columns of this issue.

Benjamin R. Vernon, who has established a successful circuit for his stock company in Eastern New York, is making a short tour through Northern Pennsylvania and reports fair business.

Dorothy Dane, owing to the sudden closing of the Fred Wright Repertoire company, which only played two dates after opening, is at liberty for the rest of the season. Miss Dane is a particularly strong character and comedy woman, and has met with much success in this line of work.

The Della Pringle company is said to have been successful from the start. It has played to the Pacific Coast, and is now returning East via Texas.

The new Auditorium at Hot Springs, Ark., is about completed, and will be opened about March 1. Brigham and Head desire a first-class attraction to open it on a guarantee. Wire or write E. S. Brigham, Gillias Theatre, Kansas City, Mo.

The Rogers Brothers, managing the Columbian at Wamego, Kan., want to lease a good theatre for a term of years in a wideawake city.

An attachment sale of the properties, scenery and costumes of The Wild Rose will be held at the Luker Brothers Warehouse, Jersey City, N. J., on Feb. 10, at 2 o'clock.

A competent manager with $1,000 can secure half interest in a successful musical comedy, now touring, by addressing "York," care this office.

D. E. Hanlon, the opium fiend in Across the Pacific, advertises for a man to cook pills for him. Only old hands at the game will be considered.

By thoroughly business methods, conscientious services and best facilities, Mr. Walton has established the Walton Theatrical Transfer Company as the most efficient in its line in this city. Mr. Walton has recently added a number of new scene trucks. His offices and stables are located at 513, 521 and 523 West Twenty-fourth Street.

Maud Norton, who was specially engaged for the W. E. Nankeville forces, has made a decided hit, and the press have praised her work in a strongly emotional role.

Frank Cox, of 1925-1927 Archer Avenue, Chicago, Ill., is an expert theatre builder, and is prepared to build and completely furnish with the latest fire proof and noncombustible material. He has had twenty-five years' experience in this line of work.

Carrie E. Perkins' clever performance has proven the hit of Sergeant Kitty at Daly's Theatre.

William A. Dillon, who has been successful with traveling Summer stock companies, will send out three companies this Summer. He has selected a list of good plays and has engaged several leading vaudeville acts for each company. Maude Hillman will play Northern Pennsylvania and Southwestern New York. The William A. Dillon company will tour the Adirondacks.

Violet Dale, who has been successful this season as Mrs. Pineapple in A Chinese Honeymoon, retired from that company last Saturday night.

Stetson's Uncle Tom's Cabin company, Leon W. Washburn, manager, are meeting with great success this season. There are four of these companies touring the United States and Canada. As soon as this season closes, one of the companies will be headed for the far North for the Summer months. L. R. Wadsworth, a rich promoter and large land owner of Seattle, gives Mr. Washburn a guarantee, and purposes taking the company up to Alaska, chartering one of his own steamers. The contract is for twenty-three weeks. The company will number twenty-seven people. Mr. Washburn is spending a few days in this city. George Peck has charge of the New York office.

Tom E. Murray is meeting with success in his starring tour through England in An English Daisy. Until March he may be addressed care Kensington Theatre, London, Eng.

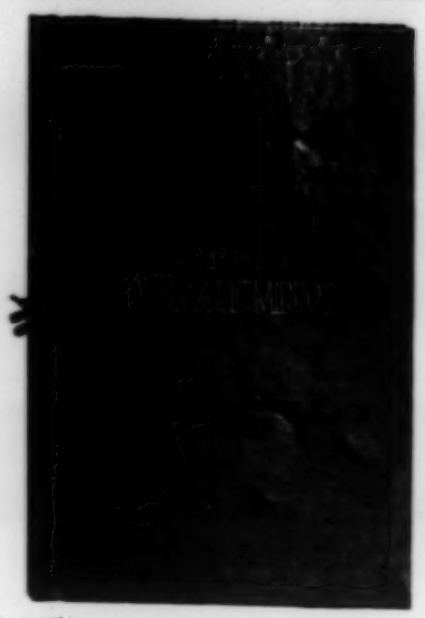
"High-class," care this office, wants a lady partner, who can sing and dance, to join in vaudeville act.

Dore Davidson warns managers and others that the play, His Sister's Shame, is his property, and that it has been duly copyrighted.

A first-class repertoire or stock company, making at least three changes a week, is wanted at the Jeffers' Theatre, Saginaw, Mich.

The Opera House, Owosso, Mich., is being remodelled and will be ready for opening Feb. 20. Manager C. Mehlenbacher wants a good opener.

If you want to laugh, see
CARRIE E. PERKINS
in SERGEANT KITTY



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This is to certify that we are and claim to be the owners of the following plays or dramatic compositions composed by Victorien Sardou, to wit: La Tosca, Fedora, Cleopatra, Gismonda and Theodora. And we further declare that the bill of sale that one Thomas R. Hart now claims to hold from Melbourne MacDowell to such plays and to each of them, was obtained from Melbourne MacDowell by the said Hart through false and fraudulent representations, and without any good or valuable consideration, and that the said Hart has held such plays simply in trust for Melbourne MacDowell; that he has now no right, title or interest in or to said plays or to either of them, and has no right or authority to lease, sell or permit the use or presentation of such plays or either of them, and that we will hold all persons responsible for royalties and damages that may accrue or enure to us by reason of the wrongful presentation of such plays or either of them, as aforesaid.

W. Melbourne MacDowell,
H. E. Feldman.

B. M. Shaffner,
Attorney for W. Melbourne MacDowell, H. E. Feldman.
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LYNDORA THEATRE

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New Theatre, just opened. Open dates in Feb., March and April.

J. J. FRANK, Manager.

Open Time

PARK THEATRE,

MANCHESTER, N. H.

Feb. 15, 16, 17, 18, 19, 20.
March 7, 8, 9, 10, 11, 12.

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JOHN STILES, Mgr.

WANTED.

Competent Manager with $1,000 to buy half interest in established Musical Comedy, now touring. Time booked solid. Attraction magnificently equipped as to costumes, scenery and printing. Solicit close investigation. Address

YORK, this office.

Opera House, Owosso, Mich.

Being remodelled, will be completed about Feb. 20. Want a First-Class Attraction to Open. Seating capacity 750; A No. 1 Show Town, 12,000. Three railroads. Open time for first-class attractions.

C. MEHLENBACHER, Mgr.
Owosso, Mich.

Wanted for February and March

Good attraction. One night stands—Repertoires and Burlesques. Write or wire. COBURN AND GROSSMAN,
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Would Like to Hear

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Owing to cancellations, week Feb. 8 open. Rep. show or one one-night stand can get the money. Business best in history of house.

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Spectacular Musical Extravaganza
now playing. Star parts for good Soprano and Comedian. Magnificent outfit of scenery, costumes, etc.
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WAYNE, JUSTINA

Actress. MIRROR.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The first regular vaudeville theatre to open since the Mayor issued the general closing order was the Clark Street Dime Museum Theatre. The whole place was reopened to the public last Thursday. L. M. Hedges, who was with Barnum's Circus fifteen years and was one of that great showman's pupils in the business, as well as personal friend, is again manager of the theatre and museum. He has been connected with it ever since the World's Fair, but became assistant manager last Fall, when the museum changed hands. Manager Hedges announced his opening bill as follows: The Seymours, in a comedy sketch; Billy Colwell, comedian; Fred Waddell, club juggling; Maud Daily, serio-comic; Williams and Gordon, eccentric comedy; Patricolles, dancing and musical specialty; the Bonnies, Scotch dancers.——Vaudeville will be introduced at the Coliseum rink to-morrow night, when H. J. Butzow, of this city, will give an exhibition of comedy trick bicycle riding.——It is announced that the Chicago Opera House will open 15, and the Haymarket a week later.——Manager Castle, of the Olympic, says the new Olympic will have an extra entrance from Randolph Street, through the office building at the corner. O. L. COLBURN.

PHILADELPHIA, PA.—At Keith's New Theatre 1-6: Pauline Hall, Herbert Lloyd, Gebrue and Ford, Midgley and Carlisle, Marie Schaum, Howard's ponies and dogs, Julian Rose, Delmore Sisters, Mlle. Carrie, Two Lamonts, Smith and Cowell, Hodgkins and Leith, the Holdsworths, Fitzpatrick and Tanner, and Marlow-Plunket co.——Keith's Bijou is in popular favor, with large patronage. Programme 1-6 includes Emmett Devoy and co., Mr. and Mrs. Mark Murphy, Clifford and Burke, Poettinger's Swedish Ladies' Quintette, Charles Kenna, Sylvano, Flood Brothers, Antrim and Peters, Kennedy and James, Ruth Nelta, Bean and Hamilton, biograph.——All restrictions have been removed from the Lyceum, and it is now open to its full former capacity. Fulton's Jolly Grass Widows hold the week 1-6 with a lively, interesting bill, full of merit and novelty, to the usual old-time business. Rose Hill Novelty co. 8.——The Trocadero presents Clark's Runaway Girls 1-6. A King's Reception and A Mixed Affair are two good burlesques. Olio features are Derenda and Breen, Reynolds and Gubl, Rosalie, Berg Sisters, Kelly and Davis, and La Valla. A good co., with prospects of big patronage.——By a change of managerial policy the Star has returned to burlesque week 1, presenting Flynn-Zittella's Big Sensation Burlesque co., comprising twenty white and ten creole performers. Mart Fuller, Edith Rose, Louise August, Carr and Burns, Weston and Yost, Charles Duncan, Katharyn Miley, and Clarence Logan are the features. Metropolitan Burlesquers 8.——The Arch Street Museum, with continuous bill 1-6, has Gilbert Sarony, Mooney and Holbein, Morgan and Crone, Camilla and Fons, Sam Drane, Lillian Walton, Tally-Ho Duo, and cineograph. S. FERNBERGER.

BOSTON, MASS.—Keith's has made quite a decided innovation by selling reserved seats. It has been a case of "first come, first served" here, but the demand ahead was so great that the policy has been changed for the best places in the theatre. For the bill this week the chief cards are Edmund Day and co., Harry Le Clair, Clara Ballerini, La Veen and Cross, World's Trio, Margaret Webb, Armagh O'Donahey, Wilbur Amos, Cushman, Holcombe and Curtis, Ballerini's dogs, Clifford and Harvey, Ray and Weed, Orm M. Mitchell, and the biograph.——The Bon Ton Burlesquers are at the Lyceum. In the olio are the Musical Johnstons, Empire City Quartette, Williams and Aleene, Dorothy Drew, and Hughes and Hazleton.——Weber's Parisian Widows are at the Palace this week, introducing Bert Leslie, Marie Richmond, Charles Falke, Bison City Quartette, the Simpsons, and Anna Peyser.——A long vaudeville bill at the Howard Athenæum includes Bard Brothers, Fields and Ward, Fleury Trio, Carleton and Terry, Pierce and Maisee, Julia Humes, Manley and Ross, Yackley and Bunnell, Newton Brothers, George and Libbie Dupree, Seraker Brothers, Ward and Raymond, George I. Foster, James A. and Celia Welch, Davis and Walker, and the kinetograph.——At Austin and Stone's are Harry Brown, Laura Bradshaw, John Phillips, Bell Sisters, Franklin and Hopkins, Evelyn Hoyle, Beatrice Earle, Mack and Johnson, Dilks and Dilks, Griffin and La Marr, Beverly and Danvers.——The burlesque contingent at the Howard Athenæum this week presents On the Firing Line.——The Hogarth Midgets have been booked for Boston, and will make their first appearance at Austin and Stone's. JAY BENTON.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, res. mgr.): The bill Jan. 25-30 contained ten new acts, and while it was not as strong as some seen this season, the novelty of seeing new faces and new acts was pleasing. Edmund Day and co. in Shipmates, the Sisters Gausch in an excellent acrobatic act, Ethel Levy, the World's Trio, and Louise Henry carried off the honors of the week. The others were Harry Le Clair, Dewitt, Burns and Torrance, Fleury Trio, Wood and Ray, La Veen and Cross, Lawson and Namon, Antrim and Peters, the Holdsworths, Mitchell, and the biograph. Business large. For 1-6: Rosaby's novelty, In Paris; Winschermann's bears and monkeys, Charles Ernest, Waterbury Brothers and Tenny, the MacWoods, Mary Desmond, Fitzgibbon-McCoy Trio, Murphy and Francis, Billy Burke, Reno and Smith, the Gregsons, Aerial Smiths, Haidabura Troupe, and biograph.——Westminster (George H. Batcheller, mgr.): A good programme 25-30 by the Bon Ton Burlesquers to good houses. Al. Reeves' Big Show 1-6. HOWARD C. RIPLEY.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): A fine house bill was offered Jan. 25-30 to fine houses, and the quality of the bill certainly deserved the large patronage. Each act was good, and the entire bill was a novelty. Cunningham and Lord are fine dancers. Topack and West do a very good sketch, full of genuine merit; the Two Pucks are clever character children; Fredo and Dare do a fine musical act; Louis Simon, Grace Gardner and co. have a find in The New Coachman, a capital sketch well acted by competent people; Madge Fox, the Flipflop girl, who does great acrobatic work in a long skirt; the Golden Gate Quartette—Frank Sutton, Henry Winfred, Paul C. Floyd, and James Burns, assisted by Fanny Winfred—are fine in songs, dances and stories; Manning's Entertainers close with The Hotel Porter, a funny act well handled. Kentucky Belles 1-6. Cherry Blossoms 8-13.——Item: Manning's Entertainers sail for London 3. WALTER C. SMITH.

MILWAUKEE, WIS.—Star (F. R. Trottman, mgr.): The Imperial Burlesquers opened to large houses 17 and gave a bright and clever entertainment. The bit of the performance was made by Cliff Gordon in a German dialect part. Good specialties were given by Patti Carney, John E. Caine, Buron and Langdon, and Evans and St. John. The Merry Maidens began the week 24 to a full house in spite of the cold weather, and none in the audience were disappointed. The olio embraced Alice Leslie, Dan and Bessie Hiatt, Elsie De Vere, Charlie Johnson, Bobby Mack, Duffin-Redgay Troupe, and Nellie Hanly. London Belles 31-6.——The Crystal Theatre is offering good bills to large attendance, the programme beginning 17 being: Charles B. Ward, Slayter and Clyde, The Delkins, Arisato Brothers, Jim and Lottie Rutherford, Katherine Klare, and Frank Groh. The bill week 24 included Carrie Scott, Fred and Gertie Randolph, Devan Brothers, Lucie Byron, and Frank Groh in illustrated songs. CLAUDE L. N. NORRIE.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, mgr.): As a feature Jan. 25-30 Mr. Poli presented that sterling actor, Frank Keenan, in a pleasing playlet, entitled The Actor and the Count. Harry Linton and the Sisters Lawrence were clever in a song and dance skit, called Three of a Kind, while the contortion act of Toledo and Price was an emphatic hit. Frank Bush in inimitable monologue, Four Rianos, Sullivan and Weston, Hastings and Sheldon, and the vitagraph made up the olio. Week 1-6: Tom Nawn and co., Macart's dogs and monkeys, Bertie Fowler, Binn, Bomm, Brrr, Heavenly Twins, Jones and Sutton, Reed and Sutton, and the electrograph.——Item: Frank Kelly, property man at Poli's Theatre, was elected Vice-President of the Local 74, I. A. T. S. E., at their last meeting. JANE MARLIN.

KANSAS CITY, MO.—The bill at the Orpheum Jan. 24-30 was of average merit, and the usual large audiences were in attendance. Filson and Erroll were given the place of honor and their sketch, The Black Cat, proved very entertaining. Girard and Garner, in Dooley and the Diamond, also won much favor. The Four Nightons performed some wonderful feats, and Ziska and King proved very amusing. George W. Day, Annie Caldwell, La Carmontella, and Werden and Gladish shared in the applause. For 31-6: Nirvena and her horse, Eckhoff and Gordon, Carlin and Otto, Humberth, Green and Werner, Morris and Bowen, Christiana's monkeys, and the kinodrome. D. KEEDY CAMPBELL.

BALTIMORE, MD.—Robie's Knickerbockers are at the Monumental. The five jugglings Normans, Hawthorne and Burt, the Amatos, Reid and Gilbert, the Knickerbocker Quartette, and Frank Finney are prominent. Two clever burlesques, Riley's Speech and The Isle of Dinkey Doo, are given. Clark's Runaway Girls 8.——The new arrivals at the Odeon this week are Nichols and Croix, the German Rose, May Blanchard, and Nelly Rumford. Harry Montague's burlesque, A Widow's Masquerade, and Tommy Harris' musical comedy, A Queer Game, contribute to the entertainment of the patrons. HAROLD RUTLEDGE.

WASHINGTON, D. C.—The bill at Chase's week 1-6 presents Charles T. Aldrich, Union Gattling Guards, Rae and Bennedetto, Frank Bush, Mr. and Mrs. Gardner Crane, George Schindler, James F. Kelly and Dorothy Kent, and the vitagraph. Week 8: Helene Gerard, Edna Aug, Charles Case, and others.——Phil Sheridan's City Sports at Kernan's Lyceum present Maids of Siam, with specialties by Mills and Beecher, Renzetta and La Rue, Pan-American Four, Venita, and Adelaide Marsden. Robie's Knickerbockers 8. JOHN T. WARDE.

PITTSBURGH, PA.—Avenue (Harry Davis, mgr.): The usual large first day's audience was in evidence 1 and was well pleased with this programme: Hal Davis and Ines Macauley, Harry Gilfoil, Everhart, Hoey and Lee, Rawson and June, Binns, Binns and Binns, Lotta Gladstone, Golden Gate Quartette, Alcide Capitaine, Milt and Maud Wood, Davis and Wilson, Gertrude Morton, James R. Adams, and Harry Tsudo.——Duquesne (Harry Williams, mgr.): Week 1-6 Hyde's Comedians.——Academy (Harry Williams, Jr., mgr.): Week 1-6 the Fay Foster co. ALBERT S. L. HEWES.

CINCINNATI, O.—The Great Lafayette and his co. played to overflowing houses at the Columbia Jan. 24-30. The Bride of Thibet and the Creatore burlesque were the great hits of the performance. Jerome Meredith and co. opened the programme with an excellent little playlet, Just Plain Folks. The Ellis-Nowlan Trio furnished some excellent comedy acrobatic work. Lynn Welcher offered an admirable monologue, and the Manilla Quartette, Gertrude Schott on the violin, and Martha Montre completed a most satisfactory bill.——The Rents-Santley co. was at People's 24-31. H. A. SUTTON.

CLEVELAND, O.—Shea's Empire (C. J. Stevenson, mgr.): Eddie Foy begins a short season of vaudeville and heads the bill at this popular house 1-6. The others are O'Brien and Havel, Monroe, Mack and Lawrence, Clarice Vance, Sander Trio, Hacker and Lester, Carmen Sisters, and O'Rourke and Burnett.——Star (Drew and Campbell, mgrs.): The Brigadiers come here 1-6. In the olio are the Martell Family, John A. West, Hedrix and Prescott, the Brothers Martinne, and Kennettl and Patterson. WILLIAM CRASTON.

HARTFORD, CONN.—Poli's (S. Z. Poli, mgr.): The bill week Jan. 25 was unusually attractive, and was responsible for the continuance of the ever large attendance. It included Dan J. Harrington, Reidy and Currier, Masus and Masette, Novelty Trio, Pat Rooney and Emma Francis, Searl and Violet Allen, Merrville and Elmore, and the electrograph. Carrie Nation is the topliner week 1.——Item: Manager Poli has engaged Manager Mathews, late of the Imre Fox co., to act as general supervisor of advertising of his four theatres. A. DUMONT.

TORONTO, CAN.—Shea's (M. Shea, mgr.): There were few vacant seats Jan. 25-30 at this popular resort, where a splendid bill was presented. The good record of the house was well sustained by Mabel McKinley, Waterbury Brothers and Tenny, Four Sensational Boises, Crawford and Manning, Gertrude Mansfield and Caryl Wilbur, Hal Merritt, Ed Gray, the kinetograph, and Gillette's dogs.——Star (F. W. Stair, mgr.): Harry Bryant's Burlesquers made good at this house 25-30. Riley and Woods' Show 1-6. STANLEY McKEOWN BROWN.

OMAHA, NEB.—At the Creighton Orpheum week Jan. 24 the house, as usual, was well filled. The Eight Vassar Girls were the novelty of the bill, and their musical selections and electric ballet were a strong feature. Harry Thomson has a number of amusing stories which he tells well, and his impersonations are excellent. Others are Morris and Bowen, Alice Lyndon Doll, Greene and Werner, Christina's monkeys, and Rapoli. For week of 31 the Four Nightons, Girard and Gardner, Esmeralda, Osay and Delmo, George W. Day, and Anna Caldwell. J. R. RINGWALT.

ALBANY, N. Y.—Proctor's (F. F. Proctor, mgr.; Howard Graham, res. mgr.): Week Jan. 25-30 the bill includes Stelling and Revell, Yorke and Adams, T. Nelson Downs, Baby Lund, Al. Lawrence, Ford and Dot West, and Three Troubadours. Business is good. Adelaide Herrmann heads the bill 1.——Gaiety (Agnes Barry, mgr.): Fads and Follies, with the Cuban wonder as an extra attraction, did well Jan. 21-23. Moonlight Maids played a return 25-27 to good business. Al. Reeves' co. 28-30. CHARLES N. PHELPS.

ST. LOUIS, MO.—The Columbia bill for week Jan. 25-31 was headed by James J. Morton, who offered a large supply of delicious nonsense. For week 1-8: Lewis McCord and co., Charles Harris, Three Richards, Musical Dale, Fox and Clark, Joseph Newman, Fields and Whalen, Steve Jennings, Lenore and St. Claire, the Arcaris, Carroll and Quick, and the kinodrome. J. A. NORTON.

NEWARK, N. J.—Proctor's: An interesting bill Jan. 25-30. Adelaide Herrmann, Mrs. and Mr. Perkins Fisher, Four Lukens, Hoey and Lee, Lotta Gladstone, Burnett and Weyerson, James B. Donovan, and John Geiger.——At Waldmann's The Bowery Burlesquers provided lively entertainment 25-30. American Burlesquers 1-6. FREDERIC T. MARSH.

TOLEDO, O.—Arcade: A good bill week Jan. 24-30 included Foy and Clark, Hines and Remington, Caroline Hull, Catherine Leslie, Baona, Bertha Dorian, and Tegge and Daniels. The house is slowly but surely becoming one of the fixtures of the city and increasing in popularity every week. C. M. EDSON.

DETROIT, MICH.—The Temple has one of the best bills of the season Jan. 25-30. Papinta repeats her former success. Clayton White and Marie Stuart, assisted by Pauline Taylor, made a big hit. George Wilson, Coleman's cats and dogs, Fred Gillett Troupe, John Donahue and Mattie Nichols, Fred S. Stuber, Cole and Johnson (second week), and the kinetograph are also in evidence. Kaufman Trio and Lillian Burkhart are features for coming week.——The Avenue Theatre has once more settled down to straight vaudeville after several weeks of legitimate attractions, and to celebrate the event a bill of exceptional merit was booked by Manager Lawrence It includes Henry Lee, in his impersonations; Elle Fay, who had a royal welcome; Charles R. Sweet, Sherman and Forest, Georgia Gardner and Joseph Maddern, Talbot and Rogers, Valmore and Horton, Maxsmith Duo, and the vitascope.

HOBOKEN, N. J.—Empire (A. M. Bruzzemann, mgr.): A very attractive bill was given at the Empire Jan. 25-31 to large business. Harry M. Parker's dogs gave a very clever exhibition. Beeson, Malcom and Beeson in The Midnight Marauders scored a big hit, as did also George Schindler, the harmonica player. Tom Nawn and co. in Pat and the Genie received much applause, while Ruth Nelta was very entertaining. The Lamonts do some thrilling acrobatic feats, and the bill closed with the cineograph. Week 1-7: Will M. Cressy and Blanche Dayne, Dolan and Lenhart, Three Keatons, James H. Cullen, Lambert and Pierce, and others.

PEORIA, ILL.—Main Street (Will Nash, mgr.): Week Jan. 25-1: Klein, Ott Brothers and Nickerson, Lewis McCord and co., Sheridan and Auger, Gregory and Lind, Jennings and Renfrew, Virginia Rankin, and the Peoriascope. Lewis McCord and co. in Her Last Rehearsal are fine. Good attendance.——Weast's (P. A. Weast, prop.): Edna Shepherd, Carroll and Clarke, Mr. and Mrs. Carl Carter, Loredo and Blake, and the Two Fantas. Good bill, with usual fair attendance.——Jacobs (A. F. Jacobs, prop.): The Hirschhorns, Sid Hathaway, Professor J. W. Cook, the Midgleys, and the Denmora Family. Good bill and attendance.

PORTLAND, ME.—Portland Theatre (James E. Moore, mgr.): Will M. Cressy and Blanche Dayne, Chris Bruno and Mabel Russell, Hume, Ross and Lewis, Walter Daniel, Leon and Adeline, Crane Brothers, and biograph week Jan. 18. S. R. O. A fine bill week 25 to S. R. O., headlined by May Edouin and Fred Edwards, and including R. J. Jose, Daly and Devere, Lew Hawkins, the McWoods, Ouda, Hathaway and Walton, and biograph. Week 1: Mary Dupont and co., Adolph Zink, Johnson, Davenport and Lorella, Jordan and Crouch, Harry Lester, Lillian Shaw, and biograph.

NEW BEDFORD, MASS.—Sheedy's (Theodore B. Bayliss, mgr.): Week Jan. 25-30: Delmore and Lee, Yackley and Bunnelle, Flossie Allen, Mullen and Corelli, John Healy, Courtney and Dunn, Healy and Farnum, and the vitagraph. Big business. For week 1-6: Callahan and Mack, Harry Linton and Sisters Lawrence, Mitchell and Lyon, Orville and Frank, Rastus and Banks, Little Leona, Gray's Marionettes, and the vitagraph.——Item: Treasurer John M. Hathaway is receiving congratulations on his marriage.

TRENTON, N. J.—New Trent (Edward Renton, mgr.): Jan. 25-30 business continued very large and the patrons were delighted. The Sully Family in An Interrupted Honeymoon made a big hit. Avery and Hart are doing better than ever. Hayes and Healy, H. V. Fitzgerald, the La Tells, Pentzer Trio, Adimini and Taylor all made good impressions. Week 1-6: McMahon's Watermelon Girls, Sansone and Delila, Cotton's donkeys, Billy Clifford, McMahon and Chappelle, John Geiger, Mr. and Mrs. Sydney Drew, and the biograph.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): Week Jan. 18 ushered in a brand new bill, and a "cracker jack" at that. Hallen and Fuller were big favorites, and Ernest Hogan and co. close followers. John Haden, the Tobins, and the Sa Vans were all good, as was Charlotte Guyer-George and Dumitrescu, Van Aukin and Vannersan.——Chutes Park (Hy. Koch, mgr.): Ellery's Royal Italian Band is the attraction, and is an immense drawing card. About 15,000 was the attendance 17. Daily concerts for ten weeks from Jan. 23 on.

WORCESTER, MASS.—Park (P. F. Shea and Alf. T. Wilton, lessees and mgrs.): Weber's Olympia co. did big business Jan. 25-30. Co. included the Simpsons, Bert Leslie and Marie Richmond and co., Anna Peyser, Charles Falke, and Bison City Quartette. For 1-6: Homer Lind and co., Isabella Urquhart and co., Arthur Buckner, Davis and Wilson, the Mitchells, George B. Reno and William C. Schrade, Newsboys' Quintette, and kinetograph.

SALT LAKE CITY, U.—Novelty (Joseph Petre, mgr.): Week Jan. 18: Tommy Doyle, Clarence Taylor, Hanford and Hart, Westin, moving pictures. Good houses.——Unique (W. R. Gourley, mgr.): Gertie Stark, Henry and Francis, Forbes and co., Baker, kinetescope. Very good business.——Bon Ton (Widmer and England, mgrs.): The Beverlys, Highland and Grant, Douglas and Fletcher (fourth week), vitascope. Good business.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Capacity houses week Jan. 25-30. The bill was headed by Rosario Guerrero and went with a rush. Others were Harry Gilfoil, Binns, Binns and Binns, Hal Stephens, Alcide Capitaine, Mr. and Mrs. Stuart Darrow, Auric Dagwell, and the kinetograph. Week 1-6: Clayton White and Marie Stuart and others.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, mgr.): It was certainly a case of "from grave to gay" when Carrie Nation's act Jan. 18-23 gave way to jolly Sam Edwards 25-30, and among his fun-making aids were the Reed Birds, Wynne Winslow, Macart's dog and pony circus, Cooper and Bailey, George Thatcher, Reed and Shaw, and the electrograph. If that is not a good bill Poli never had one.

NEW ORLEANS, LA.—St. Charles Orpheum (C. E. Bray, mgr.): Agood attendance Jan. 25-1. James J. Corbett was the star, and gave an entertaining monologue. Francesca Redding and co., Thorne and Carleton, Rice and Elmer, Armstrong and Wright, Snyder and Buckley, Marsh and Sartella, and the animated views were all worth seeing.

PATERSON, N. J.—Bijou (Mrs. Ben Leavitt, mgr.): Bryant and Waldron's Trocaderos Jan. 25-30 gave one of the best performances of the season. House good. Blue Ribbon Girls 1-6. Fred Irwin's Majestics 8-13.——Item: Joe A. Hardman was the principal entertainer at the K. of P. celebration 27. He made a distinct hit.

MONTREAL, CAN.—Theatre Royal (Sparrow Amusement Co., mgrs.): The Morning Glories to good business Jan. 25-30. The Mario-Dunham Trio are a big feature. Rose Jeanette sang nicely. Reynolds and Watson were amusing. Scott and Wilson did some good acrobatic work, and Cooper and Harrison danced and sang well. Moonlight Maids 1-6.

WATERBURY, CONN.—Jacques (Jean Jacques, mgr.): Carrie Nation in Twenty Minutes of Excitement, Araesto, Josephine Gassman and the pickaninnies, Martini and Maxmillian, Ten Brooke, Lambert and Ten Brooke, Williams and Melburn, and Lambert and Pierce are crowding the house at each performance Jan. 25-30.

MINNEAPOLIS, MINN.—The Imperial Burlesquers were at the Dewey Jan. 24, presenting a good bill. The opening performance was delayed nearly two hours owing to late train. Olio: Patti Carney, John E. Cain and co., Cliff Gordon, Evans and St. John, Frank Byron, and Louise Langdon.

LAWRENCE, MASS.—Casto (Al. Haynes, mgr.): Mary Hampton and co. headed a good bill to large houses Jan. 25-30. Others were Garrity Sisters, James and Bonnie Farley, Bijou Russell, Female Drummer Quartette, Musical Thor, Fred A. Pelot, and the Marco Twins.

LOUISVILLE, KY.—Fred Irwin's Big Show played a prosperous week at the Buckingham week Jan. 24. In the co. are the Eight Champions, De Frye Sisters, Lawrence and Edwards, Bennett and Revere, Willie Weston, and Barton and Armstrong. Rentz-Santley co. 31.

MARYSVILLE, CAL.—Novelty (Browne and Woods, props.): Although a new theatre, business is good, and some performances very creditable. Week Jan. 18: Edna Ralston, Burnham and Lloyd, Arthur Allen, Louise Diamond, the Brownelles, and moving pictures.

BUFFALO, N. Y.—Shea's had Ned Wayburn's Minstrel Misses as the headliner week Jan. 25, and they proved a great drawing card.——Pat Reilly and an excellent co. played at the Lafayette same week.

ST. PAUL, MINN.—Star (Mort H. Singer, mgr.): Vanity Fair Extravaganza co. week Jan. 24-30, drawing good patronage. Imbof and Conn, Corrinne, Harry Viola, Sam Brown, Mlle. Ani, and Cook and Sylvers scored.

LEWISTOWN, PA.—Temple Opera House (H. A. Felix, mgr.): Sadie Huested, Irene McCord, Morris and Dailey, Hart and Bessie, and Joseph Raymond, all with the Indian Maidens, were well received Jan. 23.

UTICA, N. Y.—Orpheum (Wilmer and Vincent, props.): Week Jan. 25-30: Josephine Sabel, Quaker City Quartette, Foster and Foster, Trovollo, Frank Bueman, Marion and Dean, Eddie Devoe, and kinodrome to big houses; excellent bill.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Bill Jan. 25-30: Jupiter Trio, Baldwin, Mangwe and Herbert, Sisters Beardsley, Rose Ellis, Donaldson, Stella Gray, Lillian Sisters, and James D. Proudlove. Big business.

COLORADO SPRINGS, COL.—Empire Theatre (A. H. Hagen, mgr.): Moving pictures, Lulu Tales, Kalleratas, assisted by Lottie Talbert, R. A. Williams, and Dubec's trained dogs appeared to capacity houses, well pleased, week Jan. 18-25.

WILMINGTON, DEL.—Garrick (W. L. Dockstader, mgr.): Aza, Julia Kingsley and Nelson Lewis, Five Nosses, Armstrong and Holly, Howley and Leslie, Foster, Eldridge, and Kenyon and De Camo, Jan. 25-30. Fair houses.

LOWELL, MASS.—Casto (Al. Haynes, mgr.): Robert Henry Hodge co., Prentiss Trio, Baker and Lynn, Gilroy, Haynes and Montgomery, Nessen and Nessen, McDevitt and Kelley, Alfred Byron, Frances Curran, week Jan. 25. Large houses.

PORTLAND, ORE.—The Arcade is doing a good night business with its continuous performances. The principals on the current bill are Howard Campbell and Rose, Sam and Ida Kelley, and Hoben and Hulbert.

WALLA WALLA, WASH.—Star (Very La Vern, mgr.): Fair business week Jan. 17-23. The Shields Stock co. still holds the boards. Carl Charles, hand balancer, scored.

MADISON, WIS.—Flom's (Fred Flom, mgr.): Week Jan. 25: Mitchell and Love, Three Juggling Beemers, El Salto, Bentham and Freeman, and Frank and Ida Williams. Bill very popular.

SCRANTON, PA.—Star (Alf. G. Herrington, mgr.): Majestics Jan. 21-23; usual crowds were pleased. Gay Masqueraders 28-30.——Dixie's (Henry F. Dixie, mgr.): McMahon's Vaudeville Stars 28-30.

SALEM, ORE.—Edison (F. Wilson, prop.): Hays and Winchell, Wilson Sisters, Parrott, and J. Harrington week Jan. 17-23, appear to advantage. Business good.

READING, PA.—Bijou (Updegraff and Brownell, mgrs.): Topsy Turvy Burlesque co. Jan. 21-23; performance and houses fair. Gay Masqueraders 28, 27; good performance and houses.

SAN ANTONIO, TEX.—Orpheum (M. E. Tally, prop.; E. J. Tally, mgr.): Week Jan. 18-24 moving pictures, Will Price, and Walker and Bertino pleased good attendance.

OSHKOSH, WIS.—Bijou (Campbell and Danforth, mgrs.): Opened Jan. 18, devoted to refined vaudeville, continuous performances. Business good.

RICHMOND, IND.—Gennett Theatre (O. G. Murray, mgr.): Dark.——Phillips' Opera House (O. G. Murray, mgr.): Dark.

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CORRESPONDENCE

(Continued from page 7.)

nett-Moulton co. 8-13. Painters' Union Minstrels (local) 16. Simple Simon 20.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): Thelma Jan. 21; small house. A Ragged Hero 25; good business; pleased. Chicago Stock co. 25-30. Plays: The Prince of Tramps, Resurrection, A True Kentuckian, Dixie Land, Another Helen, Cinderella, Uncle Hez 1. Simple Simon 3. Cinderella (local) 8-11.

FISHKILL-ON-HUDSON. — ACADEMY OF MUSIC (Clarence Robinson, mgr.): Wealth and Poverty Jan. 25; good house and co. Bennett-Moulton 1-6. Plays: A Daughter of the People, Outcasts of Society, Belle of Virginia, Shipwrecked, Lyndon Bank Robbery, Strike at Murdock Mills, Working Girl's Way, Out Yonder.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): Miss New York, Jr., Jan. 22; light business. Under Southern Skies 23; large business; well received. Robert B. Mantell 25; fair house; excellent performance. For Her Children's Sake 30. England's Moving Pictures 1. Francis Wilson 6.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): The County Fair Jan. 22 failed to appear. Howe's Moving Pictures 23 pleased. S. R. O. The Village Parson 4. Uncle Hez 6.——ITEM: Harry F. Ford, of the Howard Stock co., is seriously ill at his home here.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): Letter Carriers' Minstrels (local) Jan. 27; large business. Howe's Moving Pictures 28. Robert B. Mantell 3. Uncle Josh Spruceby 6. Rhe Lorraine co. 8-13. Young Tobe Hoxie 15.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): Grace Von Studdiford in Red Feather 14; S. R. O.; good co. Ethel Barrymore in Cousin Kate pleased full house 16. Three Little Maids 18; fair business. Kelcey and Shannon Feb. 1. Francis Wilson in Erminie 5.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Y. M. C. A. concert Jan. 21; appreciative audience. Soldiers of Fortune 22; good business and performance. Robert Mantell 30. Rhe Lorraine Stock co. 1-6.

OWEGO.—WILSON OPERA HOUSE: Theatre will remain closed until about March 1, while undergoing extensive repairs. Wallace and Gilmore have surrendered their lease, and theatre may be managed by James J. Walker, who recently purchased it.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, mgr.): The Heart of Maryland Jan. 23; good house; excellent performance. Innocent Maids 30. The Fatal Wedding 2. When Johnny Comes Marching Home 13. Shooting the Chutes 15.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): New York Day by Day Jan. 19 pleased fair house. Musical Festival (local) 20, 21 drew light houses. When Women Love 26. England's Moving Pictures 27, 28. Chicago Stock co. 1-13.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): Wealth and Poverty Jan. 27 pleased large audience. Robert B. Mantell in The Light of Other Days 2. Rae Stock co. 3-6. Why Girls Leave Home 10. Thomas Jefferson 11.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Martin Luther 21, 22; good business; pleasing performance. Utah 23 canceled. A Country Girl 27; good house and performance. Myrkle-Harder co. 1-6.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Thelma Jan. 28 canceled. Vogel's Minstrels 5. Emerald Stock co. 8-10. Simple Simon 19. George Hall in A Ragged Hero March 1. New York Day by Day 7. The Fast Mail 14.

BINGHAMTON.—BIJOU THEATRE (J. P. E. Clark, mgr.): Othello Jan. 21 pleased large house. Bennett-Moulton co. opened 25-30 to capacity. The Fays (return) 1-6.

LYONS.—MEMORIAL THEATRE (Wallace and Gilmore, mgrs.): Powell, lecturer, Jan. 22; poor business. Thelma 26; satisfactory performance to poor business. Vogel's Minstrels 30. Local Minstrels 12.

BOONVILLE. — COMSTOCK OPERA HOUSE (Traffarn and Sawyer, mgrs.): King Dodo Jan. 30 canceled. Lovers' Lane 3 canceled. Hamilton College Glee Club 4.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Alonzo Hatch Musical co. Jan. 27. Klark-Urban co. 1-6. Standish Stock co. 8, 9. Village Parson 15.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, mgr.): Vogel's Minstrels 22; fair house; show not as good as last season. Ponce de Leon (local) 3, 4.

WELLSVILLE.—BALDWIN'S THEATRE (S. F. Sherman Exchange, lessees): The Village Parson Jan. 26; fair business. George F. Hall in A Ragged Hero 28.

PENN YAN.—YATE'S LYCEUM (H. E. Bell, mgr.): The Village Parson Jan. 21; good performance; good business. Thelma 23; good performance and business. Simple Simon 1.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, mgr.): When Women Love Jan. 25; well received by good house. Robert B. Mantell 26 pleased S. R. O. Jere McAuliffe co. 1-6.

PORT JERVIS.—CASINO THEATRE (O. S. Hathaway, mgr.; W. A. Kadel, res. mgr.): Shipman's Othello Jan. 25; good business and satisfaction. The Moonshiner's Daughter 11.

WAVERLY.—LOOMIS OPERA HOUSE (A. C. Tobias, mgr.): Othello Jan. 23; big house; excellent satisfaction. Uncle Hez 2. Simple Simon 6. Power of the Cross 8.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, mgr.): The Village Parson Jan. 25 pleased fair house. A Ragged Hero 8.

WARSAW.—NEW FARMAN THEATRE (D. M. Cauffman, mgr.): Whose by Right (local) Jan. 25 pleased fair house.

ST. JOHNSVILLE. — WHYLAND OPERA HOUSE (Mrs. Charles Whyland, mgr.): Uncle Josh Spruceby Feb. 10. Human Hearts 29. Faust April 6.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): Lovers' Lane Jan. 29 canceled. Kelcey and Shannon in Sherlock Holmes 16.

HORNELLSVILLE. — SHATTUCK OPERA HOUSE (M. Reis, lessee; C. S. Smith, mgr.): A Ragged Hero Jan. 25; drew moderately.

PERRY.—AUDITORIUM (Cole and Stainton, mgrs.): Mason's Ten Nights in a Bar Room Jan. 29. Vogel's Minstrels 5. A Ragged Hero 10.

CLYDE.—OPERA HOUSE (Wallace and Gilmore, mgrs.): Thelma Jan. 28 pleased good house. Vogel's Minstrels 2.

HUDSON.—ELKS' THEATRE: Wealth and Poverty Jan. 26; fair performance to poor business.

NORTH CAROLINA.

ASHEVILLE.—GRAND OPERA HOUSE (Whitlock Brothers, mgrs.): The Toreador Jan. 20 disappointed audience by poor support. Sadie Martinot in His Excellency, the Governor, 21; fair house; pleased. A Texas Steer 23; delighted good house. West's Minstrels 4. Mabel Paige co. 8-13.

WILMINGTON. ACADEMY OF MUSIC (Cowan Brothers, mgrs.): Edsall-Winthrope Stock co. Jan. 25-30, opening in Brother Against Brother. The Village by the Sea, The Gold King; big houses; performances fair. Hi Henry's Minstrels 1.

WINSTON-SALEM.—ELKS' AUDITORIUM (J. M. Wilson, mgr.): Mabel Paige co. Jan. 18-23; good business and co. The Runaways 25; capacity; co. excellent. A Friend of the Family 30.

CHARLOTTE.—ACADEMY OF MUSIC (J. S. Elburg, local mgr.): A Texas Steer Jan. 21; big business; performance fair. Mabel Paige in Princess of Patches 25-30; big business.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Finnegan's Fortune (local) Jan. 19; good business; pleased. A Runaway Match 21; drew fair house; performance disappointing. Kilties' Band 24; good business; pleased house. Foxy Grandpa 25; good business; pleased. The Bonnie Brier Bush 29. The Bostonians 1. Sag Harbor 2. Dan Sully 10. Rose Cecilia Shay Opera co. 15.

FARGO.—OPERA HOUSE (C. P. Walker, mgr.): Kilties' Band Jan. 19; excellent concert; S. R. O. Foxy Grandpa 21; co. fair; S. R. O. Kilties' Band (return) 25. The Bonnie Brier Bush 28. Midnight Express 30. The Bostonians 2. Sag Harbor 3.——ITEM: Kilties will be the guests of Shriners at their Temple after performance 25.

MANDAN.—OPERA HOUSE (C. Kennelly, mgr.): The Slaves of the Mine Jan. 23; excellent co.; fair house; cold weather. Lecture on Passion Play by Rev. J. M Cleasy 27. The Midnight Express 9. Rev. Wilson, lecture, 12.

GRAFTON.—GRAND OPERA HOUSE (H. L. Hausseman, mgr.): A Runaway Match Jan. 20; co. and business good. Michael Strogoff 23; light business. The Girl from Sweden 18 canceled. Two Johns 27 canceled.

WAHPETON.—OPERA HOUSE (W. C. Probert, mgr.): A Runaway Match Jan. 23; good co.; fair business. Midnight Express 28. Peck's Bad Boy 3. Virginia Drew Trescott 29.

OHIO.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, mgr.): Mary Emerson in His Majesty and the Maid Jan. 22 pleased fair house. For Her Children's Sake 23 failed to please small house. E. V. Phelan Stock co. 25-31; poor business. Plays: The Planter's Wife, A Southern Romance, Beware of Men, Her Mother's Sin, The Road to Ruin, A Woman's Victory, The Still Alarm, on The Wabash, and His Father from India; good co. Damon and Pythias 3. The Beauty Doctor 4. Through the Centre of the Earth 6-8. Stetson's U. T. C. 9. Field's Minstrels 11. Chicago Glee Club 12. A Bunch of Keys 15. A Desperate Woman 17. Alphonse and Gaston 17. Last Days of St. Pierre 18. The Flight of Princess Ursulla 20. James Kennedy Stock co. 22-27. The Irish Pawnbrokers March 1. Legally Dead 3. The American Hobo 7. Miss Bob White 11.

CANTON.—GRAND OPERA HOUSE (M. C. Barber, mgr.): Myrkle-Harder Stock co. Jan. 21-23; excellent co.; big business. Plays: The Sleeping City, The Angel of the Alley, Little Miss Robinson Crusoe. A Handsome Cabman 26; fair co. to poor business. Paula Edwardes in Winsome Winnie 27; chorus excellent; solos appeared to suffer from colds; S. R. O. Mr. Dooley 27 did not appear. Charles Richman 1. Rachel Goldstein 2. Miss New York, Jr., 3. Martin's U. T. C. co. 5. For Her Children's Sake 6. Katherine Osterman 8. Homespun Hearts 10. Ali Baba 11. Through the Centre of the Earth 13. Heart of Maryland 15. Hello, Bill 16. The Night Before Christmas 19.

HAMILTON.—JEFFERSON (Tom A. Smith, mgr.): Ward and Vokes in A Pair of Pinks Jan. 19; good house and performance. Rifler Minstrels (local) 21, 22, big business. A Bunch of Keys 23; fair houses; poor co. The Four Cohans in Running for Office 26; capacity; pleased. The German Stock co. of Cincinnati in The Sleeping-car Conductor 27; good house. Why Women Sin 2. The Silver Slipper 4. Man to Man 6. Isabel Irving 8. Miss Bob White 10. A Happy Tramp 11. The Earl of Pawtucket 12. The Fortune Teller 13. A Thoroughbred Tramp 17. Arizona 20.

DAYTON.—VICTORIA THEATRE (L. M. Boda, gen. mgr.; G. C. Miller, bus. mgr.): The Tenderfoot Jan. 23; fine performance; S. R. O. Bertha Galland in Dorothy Vernon of Haddon Hall 25; fair co. and performance; business fair. The Burgomaster 27; poor performance; business good. Paula Edwards 30. Yankee Consul 2. E. H. Sothern 4. Nat C. Goodwin 5.——PARK THEATRE (G. H. Burroughs, mgr.): The Ragged Hero 21-23; good features; business excellent. The Desperate Lord Barrington 25-27; good co.; S. R. O. Her Only Sin 28-30. Great White Diamond 1-3.

STEUBENVILLE.—GRAND (W. R. Lippe, mgr.): When Johnnie Comes Marching Home Jan. 23 to capacity; good co. Hello, Bill 25 pleased fair house. Buried at Sea 27. Young Tobe Hoxie (return) 28. Mary Emerson in His Majesty and the Maid 29. An Orphan's Prayer 30. The Wayward Son 3. Charles Richman in Captain Barrington 4. Stetson's U. T. C. 6. Brooke's Band 7. Through the Center of the Earth 10. Al. G. Field 12. A Trip to the Moon (local) 11, 13, 15. A Bunch of Keys 16. Rose Melville in Sis Hopkins 25. The Night Before Christmas 29.

WARREN.—OPERA HOUSE (Dana Brothers and Leslie, mgrs.): Over Niagara Falls Jan. 15; good co. and production; fair house. Damon and Pythias 19; big house; good attraction; disappointing. Rip Van Winkle 22; finished Jeffersonian performance; pleased large audience. Young Tobe Hoxie (return) 26; repetition of former success by much larger house. For Her Children's Sake 28. Stetson's U. T. C. 30. When Johnny Comes Marching Home 2. Miss Bob White 5. Miss Petticoats 9. A Daring Woman 16. As You Like It 19. Hello, Bill 23.

ATHENS.—OPERA HOUSE (Charles Slaughter, mgr.): Alphonse and Gaston Jan. 22 pleased fair house. Damon and Pythias 28. Human Hearts 29. An Aristocratic Tramp 5. Stetson's U. T. C. 13. An American Hobo 18. For Her Children's Sake 19. Man to Man March 2. Quincy Adams Sawyer 9.——ITEM: The Little Tycoon is being rehearsed here by local talent for an early production. Rehearsals are under direction of Prof. James Pryor McVey, of Ohio University.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (George W. Tannehill, mgr.): Her Only Sin Jan. 21; good business and performance. A Homespun Heart 23; fair audience; pleased. Funny Mr. Dooley 26; excellent performance and business. Human Hearts 28. An Aristocratic Tramp 2. The Sign of the Cross 5. King Dramatic co. 8-13. Shore Acres 16. An American Hobo 20. For Her Children's Sake 25.

AKRON.—NEW COLONIAL THEATRE (M. Reis, prop.): The Tenderfoot Jan. 20; co. very good; fair attendance. When Johnny Comes Marching Home 27; well filled house; pleased. Winsome Winnie 28. Nancy Brown 30. The Sign of the Cross 2.——GRAND OPERA HOUSE (T. K. Albaugh, mgr.): An Orphan's Prayer 21-23 satisfied fair business. To Die at Dawn 25-27; good co.; attendance medium. Mr. Dooley 28-30. U. T. C. 1-3.

GREENVILLE.—TRAINOR'S OPERA HOUSE (H. A. Deardourff, mgr.): Down and Up Jan. 20 pleased packed house. Shipman's As You Like It 2.——HIGH SCHOOL AUDITORIUM: Sherwood Concert co. 26.——ITEMS: Down and Up co. were guests at Mayor A. N. Wilson's home 20. Frank Wilson being the musical director.—Maude Winklebleck, soloist of the Sherwood Concert co., is an old Greenville girl.

ALLIANCE.—OPERA HOUSE (Nat S. Smith, mgr.): Flaming Arrow Jan. 22; light business; pleased. His Majesty and the Maid 23; fair house; splendid performance. Stetson's U. T. C. 27. When Johnny Comes Marching Home 30. Weary Willie Walker 4. Lyric Opera co. 12. A Homespun Heart 16. Sign of the Cross 18. Miss Bob White 19. Hoosier Hollow 24. Younger Brothers 25. A Daring Woman 26.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalie, mgr.): Ward and Vokes in A Pair of Pinks Jan. 20 delighted S. R. O. Richard Carle in The Tenderfoot 22; clever performance to capacity. Charles Dalton in A Gentleman of France 25; star and co. were excellent to fair patronage. Stetson's U. T. C. 28; fair show to two large houses. Four Cohans in Running for Office 27.

PORTSMOUTH. — GRAND OPERA HOUSE (Harry C. Gordon, mgr.): Bennett-Moulton co. Jan. 14-16 opened to good business in A Daughter of Her Country. Other plays: Through the Breakers, A Working Girl; good, capable co.; business fair. Alphonse and Gaston 20; performance fair; business good. An Aristocratic Tramp 23; business fair; co. and performance poor.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Peggy from Paris Jan. 21 to crowded house; excellent performance. To Die at Dawn 23; fair house; pleased. The Burgomaster 26; good impression and house. Thomas Jefferson in Rip Van Winkle 29. The Yankee Consul 3. As You Like It 5. The Great Lafayette 6.

URBICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): Van Dyke and Eaton Jan. 18-23; good business; fine co. Plays: Under Sealed Orders, Right for Wrong, A Lion's Heart, Faust, Carmen, Over the Hills to the Poor House, Don Caesar de Bazan. A Handsome Cabman 25; poor business. John Rodney co. 6.

BOWLING GREEN.—CHICHESTER THEATRE (J. F. Hutchinson, mgr.): Side Tracked Jan. 20; excellent performance; light house. To Die at Dawn 22; good show to fair house. The Flaming Arrow 30. Thomas Jefferson 2. Why Women Sin 6. Uncle Hiram 15. Man to Man 23. The Fatal Wedding 24. A Hoosier Girl March 2. Near the Throne 4.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, mgr.): Funny Mr. Dooley Jan. 22; drew fair house; fine co; unlimited satisfaction. As You Like It 3.——ITEM: Frank Bechtoll has signed contracts for next season as programmer with Pawnee Bill's Wild West, this being his second season with this co.

UPPER SANDUSKY.—McCONNELL'S NEW AUDITORIUM (Dr. R. N. McConnell, mgr.): Two Married Men Jan. 6; fair performance and business. Shipman's As You Like It 22; fine performance; large audience. Human Hearts 25; good performance; fair house. Stetson's U. T. C. 28; big house; general satisfaction.

MASSILLON.—NEW ARMORY (C. C. Haverstack, mgr.): Flaming Arrow Jan. 20 pleased good audience. When Johnny Comes Marching Home 29. Martin's U. T. C. 30. Miss New York, Jr., 2. Alabama 9. For Her Children's Sake 11. Sign of the Cross 16. Homespun Hearts 17.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): Her Only Sin Jan. 23; floods prevented arrival. Why Women Sin 28. Martin's U. T. C. 4. Miss Bob White 6. For Her Children's Sake 12. As You Like It 19. Irish Pawnbrokers 26.

COSHOCTON. SIXTH STREET THEATRE (Joseph Callahan, mgr.): Van Dyke and Eaton Jan. 25-30 opened to S. R. O. Plays: Under Sealed Orders, Across the Desert, Lion's Heart, Faust, Carmine, Over the Hills to the Poor House, and The Three Musketeers; good co. Stetson's U. T. C. 2.

FINDLAY.—MARVIN THEATRE (L. H. Cunningham, mgr.): James Kennedy co. Jan. 18-25; fair business; poor co. As You Like It 26 pleased fair house. On the Bridge at Midnight 28. Thomas Jefferson in Rip Van Winkle 1. Wilton Lackaye in The Pit 2. Superba 4.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Stetson's U. T. C. Jan. 22; large business. Katherine Osterman 23 canceled. Side Tracked gave satisfaction to a good house 26. On the Bridge at Midnight 27. Thomas Jefferson in Rip Van Winkle 30.

ZANESVILLE.—THE WELLER (J. G. England, mgr.): A Gentleman of France Jan. 22 pleased large audience. A Handsome Cabman 23 drew well, but failed to please. On the Bridge at Midnight 25; co. and business good. Hello, Bill 27. Herrmann the Great 28. The Burgomaster 29.

CAMBRIDGE.—COLONIAL THEATRE (H. B. Marston, mgr.): A Handsome Cabman Jan. 21; fair house; pleased. Her Only Sin 22; good house and performance. Hello, Bill 26. Brooke's Band 28. The Crisis 2.——HAMMOND'S OPERA HOUSE (Robert Hammond, mgr.): Dark.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): An Aristocratic Tramp Jan. 23 to a small and well pleased crowd; good co. Isabel Irving in The Crisis 1. Miss Bob White 9. A Chinese Honeymoon 24.

LORAIN.—VERBECK THEATRE (F. E. Johnson, lessee and mgr.): Barney Gilmore Jan. 23; satisfaction to two large houses. Why Women Sin 30. Myrtle Harden Stock co. 1-6. U. T. C. 15. Through the Centre of the Earth 17. Hello, Bill 20.

NEW LEXINGTON.—SMITH'S THEATRE (T. J. Smith, mgr.): A Homespun Heart Jan. 22; light business; pleased. A Handsome Cabman 2. The Funny Mr. Dooley 5. The Irish Pawnbrokers 8. U. T. C. 10.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): A Gentleman of France Jan. 21; good business; audience well pleased. Human Hearts 2. The Mendelssohn Quartette co. 3 (benefit). Washburn's Minstrels 9. Lewis Concert co. 11 (benefit).

BELLEFONTAINE.—GRAND OPERA HOUSE (S. R. Thompson, mgr.): Si Plunkard Jan. 20 drew good house; performance good. As You Like It 21; small house; performance fair. As You Like It (return) 4. A Happy Tramp 5. Miss New York, Jr., 9.

SANDUSKY.—NIELSEN OPERA HOUSE (George A. Boeckling, mgr.): As You Like It Jan. 25; good business. Rip Van Winkle 26 pleased fair audience. The Beauty Doctor (return) 1. Thelma 2. Chaperons 3. Homespun Hearts 6. Empire Burlesquers 8.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolfe, mgr.): Alphonse and Gaston Jan. 21 pleased capacity. Mr. Dooley 25; excellent house and co. An Aristocratic Tramp 29. Robert Mantell in The Sign of the Cross 3. Wills Comedy co. 4-6.

JACKSON.—GRAND OPERA HOUSE (F. M. Stevenson, mgr.): An Aristocratic Tramp Jan. 22 gave satisfaction to good house. Elks' Minstrels 24; fine show to S. R. O. Elks' Minstrels repeated to good house 25.

IRONTON.—THE MASONIC (B. F. Ellsberry, mgr.): A Runaway Match Jan. 26 failed to appear. Isabel Irving in The Crisis 30. Wills Musical Comedy co. 1-3. The Telephone Girl 5.

XENIA.—OPERA HOUSE (C. S. McClellan, mgr.): Funny Mr. Dooley Jan. 23; S. R. O.; good co. Brooke's Band 25; good house and performance. The Sign of the Cross 30.

NORWALK.—GILGER THEATRE (W. G. Gilger, mgr.): Human Hearts Jan. 21; good business. Peck's Bad Boy 13. Hello, Bill 19. Princess Bonnie (local) March 3, 4.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, mgrs.): Stetson's U. T. C. Jan. 21; fair house; excellent performance. Hello, Bill 1. Baby Lund 4, 5. As You Like It 9.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, mgr.): Charles Dalton in A Gentleman of France Jan. 23 pleased good audience. Human Hearts 27; fair business. Burgomaster 28.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Staup, mgr.): Side Tracked Jan. 18; fair house; good performance. Stetson's U. T. C. 21 pleased good house.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, mgr.): Stetson's U. T. C. Jan. 26; pleased fair house. Thomas Jefferson in Rip Van Winkle 28. French Folly Burlesque 3. Thelma 5.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, mgr.): Brooke's Band Jan. 27. An Aristocratic Tramp 28. The Sign of the Cross 4.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, mgr.): Human Hearts Jan. 22; good business; pleasing performance. Martin's U. T. C. 28.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mgrs.): A Bunch of Keys Jan. 20 pleased poor house. Peck's Bad Boy 10.

POMEROY.—OPERA HOUSE (J. M. Kaufman, mgr.): An Aristocratic Tramp Jan. 20; fair performance; good business.

CARROLLTON. — GRAND OPERA HOUSE (Kemerer Brothers, mgrs.): Stetson's U. T. C. Jan. 25 failed to appear on account flood of Ohio River.

MARIETTA. — AUDITORIUM (L. M. Lucha, mgr.): Herrmann the Great 27.

FREMONT.—OPERA HOUSE (Helm and Haynes, mgrs.): Thomas Jefferson in Rip Van Winkle 3.

CHICAGO JUNCTION.—OPERA HOUSE (F. H. Leyer, mgr.): Martin's U. T. C. Jan. 29.

MOUNT VERNON.—STRUBLE THEATRE (H. L. Bowers, mgr.): The Funny Mr. Dooley 27.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (Rock Island Circuit, lessees; A. Heatherly, mgr.): Black Patti Troubadours Jan. 21; good performance and business. Julius Cahn's David Harum 23 pleased packed house. Miller-Bryan co. 24-30.——ITEM: Charles Patterson has resigned as manager of Opera House, and A. Heatherly is his successor.

GUTHRIE.—BROOKS' OPERA HOUSE (J. M. Brooks, mgr.): Madison Square Theatre co. Jan. 18-20. Black Patti 23; good house; well pleased. David Harum 24; good performance. Harry Beresford 27. Louis Morrison 29.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Edward Overholser, mgr.): David Harum Jan. 22 to capacity; pleased. Black Patti 24 made good.

PERRY.—GRAND OPERA HOUSE (Tate and Dulaney, mgrs.): Harry Beresford in The Professor's Love Story Jan. 28.

OREGON.

PENDLETON.—FRAZER'S OPERA HOUSE (K. J. Taylor, mgr.): Maloney's Wedding Jan. 18; very light house; poor co. 'Way Down East 22; fair house; good co. Alberta Gallatin in Ghosts 23; good house and co.——PARK THEATRE: Clara Mathes co. opened 25-30. Plays: Tennessee's Pardner, Only a Soldier Boy, The Fatal Error; crowded house at opening; continued three nights, when the theatre was condemned as unsafe in case of fire, having only one exit, and the co. left for Goldendale, Wash.

SALEM.—GRAND OPERA HOUSE (John F. Cordray, mgr.): Are You a Mason Jan. 14; delighted good house. Sandy Bottom 18 pleased fair audience. Happy Hooligan 23. Lost River 28. Pollard Opera co. 29, 30.

PENNSYLVANIA.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Mrs. Wiggs of the Cabbage Patch Jan. 21; excellent performance; good business. Our New Minister 25; good business; pleased. Harry Leighton in Othello 26; good co.; fair business. Field's Minstrels 27; strong attraction; big business. Francis Wilson 1.——ACADEMY OF MUSIC (A. J. Duffy, mgr.): Driven from Home 21-23; big business; pleased. Her First False Step 28-30. Along the Kennebec 1-3. Dixie's (Henry F. Dixie, mgr.): Huntley-Moore co. 21-23; strong attraction; big business. Plays: A Man of Mystery, Kentuck, The Octoroon, The World, Wanted a Family, Under Two Flags, Dare Devil Dorothy 25-27; good houses and performance. To Die at Dawn 1-3.——NEW ARMORY (W. Truesdale, mgr.): Elijah 28.

UNIONTOWN.—WEST END THEATRE (Harry Beeson, mgr.): Isabel Irving in The Crisis Jan. 23; good business; co. excellent. Through the Centre of the Earth 29. Herbert's Orchestra 1. Ward and Vokes in A Pair of Pinks 5. Fields' Minstrels 9. Alfonse and Gaston 13. Humpty Dumpty 15. The Fatal Wedding 19. Miss Bob White 26. Why Women Sin 27. Sherlock Holmes March 4.——GRAND OPERA HOUSE (Harry Beeson, mgr.): A Homespun Heart 19; fair business; average co. Two Little Waifs 21; pleased fair house. French Folly Burlesquers 22; good business; co. poor. To Die at Dawn 28. A Daring Woman 30. By Right of Might 2. Thoroughbred Burlesquers 6. A Little Outcast 8. Martin's U. T. C. 12. The Innocent Maids 29. Human Hearts 25. The Game Keeper March 1.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, mgrs.): A. F. Nail in The Drummer Boy of Shiloh Jan. 21-23; good business. Aubrey Stock co. 25-30; pleased large houses. Plays: The Prince and the Sword, Devil's Island, Toll Gate Inn, Dangers of Paris, Money Mad, Lost in New York, We Uns of Tennessee, For Love of a Woman, A Kentucky Romance, Deacon Brodie, A Child of Fortune, Humpty Dumpty 1. At Cripple Creek 3. Burger's Band 4. Fields' Minstrels 5. Wife in Name Only 6. Irene Myers co. 8, 9, 11, 12, 13. De Angelis Opera co. 10.——ITEM: Local Press Club has secured The Earl of Pawtucket for a benefit March 4.

KANE.—TEMPLE THEATRE (A. B. Cohn and H. W. Sweely, mgrs.): Ten Nights in a Bar Room Jan. 23; good business matinee and evening. The Burglar 25; small house. Miss New York 26 canceled. The Fatal Wedding 29. For Her Children's Sake 2. Peck's Bad Boy 4. Edwards' Stock co. 8-10. J. W. Vogel's Minstrels 12. When Johnny Comes Marching Home 15. Smith O'Brien in The Game Keeper 16. Weary Willie Walker 20. Uncle Josh Spruceby 22. The Real Widow Eswon 24. At Cripple Creek 26.——ITEM: The members of the Ten Nights in a Bar Room co. were entertained here after the performance 23 by the local lodge of Eagles.

BEAVER FALLS.—LYCEUM THEATRE (S. Hamaker, mgr.): For Her Children's Sake Jan. 22; good co.; small business. Mary Emerson 23; co. and business good. Winsome Winnie 25; good performance to big house. The Sign of the Cross 1. My Wife's Family 4. Alphonse and Gaston 6.——SIXTH AVENUE THEATRE (Verwick and Rohrkese, mgrs.): King Dramatic co. [illegible]. Plays: Little Miss Bob, A [illegible] A Ward of France, Duchess [illegible] Star, Man of Mystery, [illegible] contest drew heavily. A Break [illegible] good business fair. The Innocents [illegible] business.

JOHNSTOWN. [illegible] Mishler, mgr.): [illegible] business. The [illegible] show and business. The [illegible] performance and [illegible] Burke-McCann co. opened 25-30 [illegible] ham to good business. Other [illegible] A Soldier in the [illegible] The Man in the Overalls for [illegible] every performance. A [illegible] The Cigar Buyer 2. The [illegible] Gaston 4. A Break for [illegible] 13.

HARRISBURG. — [illegible] (Reis and Appell, owners; Joseph [illegible] Mrs. Wiggs of the Cabbage Patch Jan. [illegible] business and pleased audience. Miss Bob White [illegible] good houses; pleased. Francis Wilson in Erminie 25 pleased S. R. O. Richard Mansfield in Old Heidelberg 26; S. R. O. Carlisle Indian Band 27; very light business; excellent music. Harry Leighton in Othello 2. The Burgomaster 3. Field's Minstrels 6.——GRAND OPERA HOUSE (M. Reis, mgr.; Joseph Frank, local mgr.): Aubrey Stock co. 18-23; good business. Bennett-Moulton co. 25-30; good attendance; pleased. Mattie Fleming [illegible]

OIL CITY.—VERBECK THEATRE (George H. Verbeck, mgr.): Under Southern Skies (return) Jan. 20; pleased a good house. Edward Harrigan in Old Lavender 25; fair business and satisfaction. Grace George 27; S. R. O. Weary Willie Walker 30. Innocent Maid 2. For Her Children's Sake 3. When Johnnie Comes Marching Home 4. Fatal Wedding 6. Peck's Bay Boy 8. Brookes Band 10. Beauty Doctor 11. Cook-Church Stock co. 15-20.——ITEM: Young Tobe Hoxie, booked for 22, failed to arrive on account of floods.

ERIE.—PARK OPERA HOUSE (M. Reis, mgr.): Gordon's Minstrels (benefit) Jan. 25; fair business. Chester De Vonde 1, 2, 3, 4, 6. When Johnny Comes Marching Home 5.——MAJESTIC THEATRE (William J. Sell, mgr.): Grace George in Pretty Peggy 28, 29 opens Majestic. Ward and Vokes 1. Captain Barrington 2. Wilton Lackaye in The Pit 3, 4. Victor Herbert's Orchestra 5. The Sign of the Cross 6.——ITEM: William A. Brady will visit here for the first time to witness the opening of the Majestic.

WASHINGTON.—LYRIC THEATRE (F. R. Haldam, mgr.): Joseph Jefferson, Jr., in Rip Van Winkle Jan. 21; ordinary co.; poor performance; business fair. Lyman Twins in At the Races 23 pleased good business. King Dramatic co. 25-30 opened to good business. The Rhondells 2. A Daring Woman 3. Mary Emerson 6.——CITY OPERA HOUSE (E. H. Sackville, mgr.): Huntley Stock co. 1823 failed to appear. A Break for Liberty 27. Herrmann the Great 30. Gilbert Theatre co. 1-6.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): Florodora Jan. 23; deserved better patronage. Cook-Church Stock co. 25-30 opened in An Actor's Romance to full house. Other plays: Power of Love, Gypsy Jack, A Working Girl's Wrongs 2 canceled. The Wayward Son 2. A Daring Woman 4. Alphonse and Gaston 11. East Lynne 13. Why Women Sin 16. Vogel's Minstrels 18. A Royal Slave 22. Miss Bob White 25. The Game Keeper March 3.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, mgr.): Carner Stock co. closed a week of fair business Jan. 23. Plays: Hazel Kirke, California, All a Mistake, Solon Shingle, Our New Minister 28. Emma Bunting co. 1-6.——ITEMS: The Board of Directors of the Grand Opera House held their annual election 26.—The I. A. of T. S. E., No. 82, held a banquet at the Grand 25.—The Sextette Club of this city will give their annual minstrel performance at the Grand 9.

SHARON.—MORGAN GRAND OPERA HOUSE (L. S. Morgan, mgr.): Isabel Irving in The Crisis Jan. 20; splendid performance; good house. Weary Willie Walker 22; small house; poor performance. Chester De Vonde co. 25-30 opened in Under the Tiger's Claws to good business. Other plays: Doomed, Ten Ton Door, The Old Willow Farm, Dr. Jekyll and Mr. Hyde, The Great Wild West, The Child Tramps. When Johnny Comes Marching Home 3. Ward and Vokes in A Pair of Pinks 4. Biondella 5.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Oaler, mgr.): The Fatal Wedding Jan. 21; packed houses. Miss Bob White (return) 22; big business. The Heart of Texas 23; fair business. Field's Minstrels 29; entire house sold in advance. Royer Brothers in Next Door 3.——FRATERNITY THEATRE (W. D. Nields, mgr.): Indian Maidens 22; good business. Cappham's Moving Pictures 25, 26; fair houses. Othello (hypnotist) 27-30; fair business. Dilger-Cornell Stock co. 1-6.

TYRONE.—ACADEMY OF MUSIC (E. J. Pruner, mgr.): City Club Burles

fine business. Fred Rider's New Night Owls 28; good show to fair house. A Little Outcast 30. Harry Leighton in Othello 1. At Cripple Creek 5.——ITEM: Attendance here has been on the increase of late, due to better bookings.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, mgr.): Stephens' Minstrels Jan. 23; poor business. Irene Meyer's co. 25-30. Plays: Hearts of Colorado, King of Detectives, The Counterfeiters, A Great Temptation, The Little Brigadier, On the Stroke of Twelve, Man to Man; business good; pleased. Samri L. Baldwin 1-5.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, mgrs.): A Royal Slave Jan. 22; satisfactory business; strong play; ordinary co. The Little Outcast 23; S. R. O.; fine co. Wife in Name Only 23; fair house; capable co. A Man of the World cancelled. Dare Devil Dorothy 29. Princess Chic 4. Othello 6.

YORK.—OPERA HOUSE (B. C. Penta, mgr.): Grace George in Pretty Peggy Jan. 25; excellent co. and business. Francis Wilson Opera co. in Erminie 26; excellent co.; S. R. O. Darktown Minstrels (local) 28; large house. A Little Outcast 29. To Die at Dawn 30. The Princess Chic 1. Irene Myers Stock co. 2-6.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton, mgr.): A Royal Slave Jan. 27; fair house; good performance. A Break for Liberty 4. Bert McCann co. 11-13. Vogel's Minstrels 17. The Game Keeper 20. A Bunch of Keys 23. Conroy and Mack 25-27. Royer Brothers in Next Door 29.

ST. MARYS.—TEMPLE THEATRE (John S. Spear, mgr.): Gorton's Minstrels Jan. 20; good house; fair co. Edwards Stock co. 21-23. Plays: Nell Gwynne, One of the Many, California; good business; poor co. Uncle Hez 26; large house; fair co. The Village Parson 1. Peck's Bad Boy 3.

CLEARFIELD.—OPERA HOUSE (T. E. Clark, mgr.): Fatal Wedding Jan. 25; to capacity; pleased. A Daring Woman 27; S. R. O.; co. crude, but scenery grand; pleased. Topsy Turvy 1. Southern Jubilee Singers 4. Game Keeper 19. A Bunch of Keys 22.

KITTANNING.—GRAND OPERA HOUSE (C. W. Park, mgr.): Sign of the Cross Jan. 22; crowded house at advanced prices; excellent co. Cutler and Williams' Stock Co. 25-30; good houses; very good co. Mildred and Rosciere 3, 4. A Daring Woman 5. Myers Stock co. 8-13.

DU BOIS.—AVENUE THEATRE (A. P. Way, mgr.): The Heart of Maryland Jan. 21; first-class co.; pleased large audience. The Fatal Wedding 28; co. good; attendance fair. The Village Parson 30. Myers' Stock co. 1-6. The Game Keeper 13. Hello Bill 20.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Shinabrook and Grove, mgrs.): A Cuban Romance (local) Jan. 21, 22; ordinary business. Miss Bob White 27; pleased S. R. O. business. Night Owls 29. Bennett-Moulton co. 1-6; A Break for Liberty 11. White's Faust 20.

BETHLEHEM.—GRAND OPERA HOUSE (M. Reis, mgr.): Wife in Name Only Jan. 26; medium house; pleasing performance. Field's Minstrels 30. Quincy Adams Sawyer 2. A Desperate Chance 3.——ITEM: Rehearsals for opera Egypta being held daily, to be given for benefit of Free Library 8, 9.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Aubrey Stock co. Jan. 18-23, presenting The Prince and the Sword, Devil's Island, Toll Gate Inn, We 'Uns of Tennessee, The Deserted Wife, Fire Patrol, Lost in New York, Humpty Dumpty 28. The Game Keeper 9.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (James J. Quirk, mgr.): A Royal Slave Feb. 2. The Game Keeper 3. His Last Dollar 5. The Real Widow Brown 6.——HERSKER'S NEW THEATRE (Harry Knaubauch, mgr.): The Heart of Texas 1. The Royer Brothers 6. Anita Stock co. 8-10.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (Johnsonburg Amusement Co., mgrs.): Why Women Sin Jan. 16; pleased good house. Burke-McCann Stock co. 18-20; good business; pleased. Sunset Mines 25; pleased small house. Fatal Wedding 30. Vogel's Minstrels 13. The Game Keeper 15.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Downer and Hamilton, mgrs.): French Folly co. Jan. 25; poor performance; large house. Westminster Abbey Glee and Concert Party 27. Down in Dixie 29. Her Only Sin 3.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, mgr.): Robinson Opera co. Jan. 15, 16, failed to appear. Miss Bob White 20; excellent co.; S. R. O. Peck's Bad Boy 22; poor co.; fair house.

PUNXSUTAWNEY.—OPERA HOUSE (C. W. Park, mgr.): Goden's Minstrels Jan. 21; S. R. O.; pleased audience. Weary Willie Walker 21; poor house and co. The Sign of the Cross 23; S. R. O.; pleased house. The Burglar 28; fair house and co.

BELLE VERNON.—OPERA HOUSE (Elson Hommel, mgr.): French Folly Burlesquers Jan. 23 failed to appear. A Break for Liberty 25 pleased large audience. Van Outen's Lady Minstrels 30. Legal Rights (local) 1. Indian Maidens Burlesquers 9.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, mgr.): The Sign of the Cross Jan. 25 pleased full house. Through the Centre of the Earth 1. Alphonse and Gaston 9. A Bunch of Keys 11. The Fatal Wedding 18.

LEWISBURG.—OPERA HOUSE (H. Eyer Spyker, mgr.): Indian Maidens Jan. 25; fair house; poor show. The Game Keeper 8. A Royal Slave 12. Her Only Sin 15. John B. De Mott (lecture) 16. Pack's Bad Boy 19.

READING.—TEMPLE THEATRE (Charles B. Stevens, mgr.): The Fays Jan. 25-30; interesting performance to good houses.—ACADEMY OF MUSIC (John D. Mishler, mgr.): Wife in Name Only 23. A Little Outcast 26.

SHENANDOAH.—THEATRE (Arthur G. Snyder, mgr.): Rentfrow's Pathfinders Jan. 18-23. Plays: A Soldier of Fortune, Faust, James Boys; good business. Topsy Turvy Burlesquers 25; poor performance; crowded house. The Heart of Texas 29.

PITTSTON.—NEW BROAD STREET THEATRE (H. J. Sinclair, res. mgr.): Field's Minstrels Jan. 26 delighted packed house. Our New Minister (return) 27; very good business and performance. Harry Leighton in Othello 28. Bennett-Moulton co. 1-6.

BUTLER.—LYNDORA THEATRE (J. J. Frank, mgr.): Hilda Tucker co. Jan. 25-30; good business. Conroy and Mack 8.——ITEM: Mgr. Burckhalter of the Park has purchased ground for a new theatre.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): Mamie Flemming Jan. 25-30; good show and co.; record breaking business. Plays: The Hand of Fate, Two Orphans, The Lion and the Mouse.

MERCER.—ORR'S OPERA HOUSE (Charles T. Byers, mgr.): The Sign of the Cross Jan. 21; excellent co.; good house. Weary Willie Walker 28; poor co.; small house.

ASHLAND.—GRAND NEW OPERA HOUSE (Richard J. Williams, mgr.): A Royal Slave 5. The Game Keeper 10. A Prodigal Son (local) 12. Stephens' Minstrels 17. Bennett-Moulton co. 22-27.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, mgr.): Humpty Dumpty Jan. 25 failed to appear. Dare Devil Dorothy 28. Utah 2. Othello 11.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): A Ragged Hero Jan. 22; good performance; large house. Peck's Bad Boy 25; good performance; fair house. A Royal Slave 12.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenniman, mgr.): Harry Leighton in Othello Jan. 30. Rentfrow's Pathfinder 1-6. A Royal Slave 8.

POTTSVILLE.—ACADEMY OF MUSIC (Charles Haussman, mgr.): The Game Keeper 2. The Real Widow Brown 3. Othello 5.

WARREN.—LIBRARY THEATRE (F. R. Scott, mgr.): When Johnny Comes Marching Home 9.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): Shephard's Moving Pictures Jan. 22, 23; netted good results. Fay Davis in Whitewashing Julia 25; fine co.; satisfaction. Katherine Rober 26-30; opened in Will She Divorce Him and A Soldier of the Empire to S. R. O. Plays: Belle of Musket River, Sapho, Hamlet, Roxana's Claim, Cinderella; good business; pleased. Human Hearts 1. Archie Boyd in Josh Whitcomb 2. Willie Collier 6.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberz, mgr.): What Happened to Jones Jan. 25 to capacity; good co. The Wife 1-6.——MUSIC HALL (Charles Lovenberz, mgr.): The Parish Priest 21; good co. to small audience.——PAWTUCKET THEATRE: Stock co. in the balcony scene from Romeo and Juliet as a prologue to Who's Afraid of Jones 25-30; big houses; good co. Two Orphans 1-6.

WESTERLY.—OPERA HOUSE (C. B. Bliven, mgr.): Oxenham's Moving Pictures Jan. 21 drew fair house. Human Hearts 2.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): The Missouri Girl 4.

SOUTH CAROLINA.

SPARTANBURG.—GREENEWALD'S THEATRE (Max Greenewald, mgr.): A Texas Steer Jan. 20; large and pleased audience. Sadie Martinot in His Excellency, the Governor, 22; good business and performance. Ferguson Stock co. 25-30 opened in Down on the Farm to S. R. O.; satisfactory performance. Mabel Paige 4-6. Lyman Brothers 18. Zig Zag Alley 19. Dora Thorne 22. For Her Sake 23 canceled. A Friend of the Family 24. In the Palace of the King 29.

CHARLESTON.—ACADEMY OF MUSIC (Charles Matthews, acting mgr.): A Friend of the Family Jan. 21, 22; satisfactory performances to fair business. Jefferson de Angelis 23; two performances to good business. William H. Crane in The Spenders; half a house; scored a hit. Sadie Martinot in His Excellency the Governor 26; co. good; play rather weak; small house. Runaways 30. West's Minstrels 1.

COLUMBIA.—THEATRE (Smithdeal and Brown, mgrs.): Jefferson De Angelis in The Toreador Jan. 21; excellent performance; large and enthusiastic audience. His Excellency, the Governor, 23; fair performance to small house. Friend of the Family 25; good performance; pleased fair business. The Runaways 29.

GREENVILLE.—GRAND OPERA HOUSE (B. F. Whitmire, mgr.): Edsall-Winthrope Stock co. Jan. 19-23. Plays: Power of Man, Gold King, On the Rio Grande, Brother Against Brother, Country Kids, Danger of New York; co. and business fair. Homer Davenport, lecture, 25. A Friend of the Family 26. The Runaways 28. Duncan Clark 6.

SOUTH DAKOTA.

YANKTOWN.—NEW THEATRE (M. W. Jencks, mgr.): Over Niagara Falls Jan. 23; good performance; fair business. Durno (magician) 26. A Royal Slave 8. The Hottest Coon in Dixie 22.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, mgr.): Peck's Bad Boy Jan. 22; good house; fair co. Walker Whiteside 26.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, lessee and mgr.): Rose Melville in His Hopkins to excellent houses Jan. 21. The Storks 22, 23; packed the house at every performance. Blanche Walsh 25; capacity. The Earl of Pawtucket 28, 29. Creatore's Band 31-2.——GRAND OPERA HOUSE (A. B. Morrison, mgr.): Hopkins Stock co. in Paul Revere 25-30; business good.——AUDITORIUM (Benjamin M. Stainback, mgr.): Weber and Fields 25-30; good co. and business. Mme. Patti 1.——ITEM: Carpenters have already begun work on Auditorium preparatory to its complete remodeling and change of name to the Bijou.

KNOXVILLE.—STAUB'S THEATRE (Frits Staub, prop.): Jefferson De Angelis in The Toreador pleased big house Jan. 19. The Metropolitan Concert co. 20; fair business; pleased. The Prince of Tatters 22; good performance; large house. A Texas Steer 26. William H. Crane 28. Mantilli Opera co. 30. The Earl of Pawtucket 1. West's Minstrels 5. Sadie Martinot 6.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): A Texas Steer Jan. 25; house and performance good. West's Minstrels 26. William H. Crane 29. The Earl of Pawtucket 2. John Drew 5. Sadie Martinot 8. Nat Goodwin 9. His Hopkins 10.

JACKSON.—MARLOWE THEATRE (Woerner and Tuchfeld, mgrs.): The Cavalier Jan. 21; fine performance to good business. Blanche Walsh 26. The Lily and the Prince 2. Black Patti Troubadours 4. Lewis Morrison in Faust 5.

BRISTOL.—HARMELING OPERA HOUSE (Fowler and Taylor mgrs.): A Texas Steer 27; pleased large house. Mme. Mantelli's Italian Opera co. 29.

TEXAS.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; M. C. Michaels, mgr.): A Hot Old Time Jan. 20; fair house. Spotless Town 22; small house. Roselle Knott in When Knighthood Was in Flower 23 pleased splendid business at two performances; excellent co. King Dodo 28. Joseph Jefferson, Jr., 30.——THE EMPIRE (Harry Corson Clarke, mgr.): Why Smith Left Home 17-23; business magnificent throughout. His Absent Boy 25-30.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Albert Taylor Stock co. did good business at popular prices Jan. 18-23. Plays: A Fool and His Money, Home, Sweet Home, The Girl from 'Frisco, Texas, or the Siefe of the Alamo, The Politician, The Three Musketeers. A Hot Old Time 22; fair business; seemed to please. The Head Waiters 5. Haverly's Minstrels 6. The Storks 8. Rose Coghlan 9. Lewis Morrison 12.

DALLAS.—THEATRE (George Anzy, mgr.): Spooner Dramatic co. Jan. 18, 19, presented A Yankee in Cuba, Nell Gwynne, and Waiting for a Verdict, at popular prices to good sized audiences. Spotless Town 20; very poor business and play. King Dodo 21, 22; big business. Katherine Willard in The Power Behind the Throne 23; good business. David Warfield 27, 28. A Hot Old Time 29. Haverly's Minstrels 30.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, mgr.): A Hot Old Time Jan. 19; satisfactory; large attendance. When Knighthood Was in Flower 25, 26. King Dodo 27. Spotless Town 28. The Power Behind the Throne 30, 31.——EMPIRE OPERA HOUSE (M. E. Brady, mgr.): Leroy Stock co. 18-24, presenting Who Was Guilty, Thelma; fair business; continues indefinitely.

GALVESTON.—GRAND OPERA HOUSE (Fred G. Weis, mgr.): A Hot Old Time Jan. 19; good audience thoroughly pleased. Roselle Knott in When Knighthood Was in Flower 22; crowded house; star's performance excellent; support capable of improvement. Spotless Town 24; good house; poor show. King Dodo 29.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Gus H. Peters, mgr.): Spotless Town Jan. 27. The Power Behind the Throne 1. Alphonse and Gaston 4. Rose Coghlan 6. Le Roy Stock co. 8-10. Lewis Morrison 15. The Parish Priest 20. Edward Raymond co. 22-27. Tasca's Band 29.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): David Harum Jan. 18, 19; fair houses; pleased. Spooner Dramatic co. in Nell Gwynne and Dr. Jekyll and Mr. Hyde 20; fair business. King Dodo 21; S. R. O. matinee and night; performance pleasing.

TYLER.—GRAND OPERA HOUSE (A. Hicks, mgr.): Tyler's Ladies' Minstrels (benefit St. Louis Exposition) Jan. 18; S. R. O. In Louisiana 19; fair performance and business. Haverly's Mastodon Minstrels 28. When Knighthood Was in Flower 29.

TEXARKANA.—HARDIN OPERA HOUSE (J. M. Drake, mgr.): King Dodo Jan. 19; S. R. O.; excellent co. Man to Man 20; fair co.; light business. Kate Watson 23; poor support; fair business. Hot Time 25. The Jeffersons in The Rivals 26.

PARIS.—PETERSON THEATRE (W. E. Knight, mgr.): Spotless Town Jan. 19; poor show; small house. Katherine Willard in The Power Behind the Throne 21; fair audience; highly pleased. A Hot Old Time 26. Haverly's Minstrels 28.

WACO.—THE AUDITORIUM (Jake Garfinkle, mgr.): A Hot Old Time Jan. 23; pleased large house; good co. King Dodo 25. Roselle Knott in When Knighthood Was In Flower 27. Katherine Willard in The Power Behind the Throne 27.

NACOGDOCHES.—OPERA HOUSE (Ingraham and Wolfsiefer, mgrs.): A Runaway Tramp Jan. 23; poor co. and house.——ITEM: Ingraham and Wolfsiefer have taken charge of the Opera House for balance of season.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Revare, mgr.): Spotless Town 21; small house. The Power Behind the Throne 26. When Knighthood Was In Flower 30.

HONEY GROVE.—OPERA HOUSE (A. P. Henderson, mgr.): Poor Mr. Rich Jan. 22; house topheavy; co. poor. Irving French co. 28-30. Who, What, When Minstrels 6.

SHERMAN.—OPERA HOUSE (M. Sarazan, mgr.): Katherine Willard in The Power Behind the Throne Jan. 19; good business; beautiful setting; excellent performance.

WAXAHACHIE.—OPERA HOUSE (J. M. Cunbey, mgr.): Irving-French co. in An Irishman's Troubles and A Runaway Wife Jan. 21, 22; big business; co. good. Spooner Dramatic co. 25.

EL PASO.—MYAR'S OPERA HOUSE (W. L. Rogers, mgr.): Old Jed Prouty Jan. 19; good house. Circumstantial Evidence 20; fair house. The Minister's Son 24. Della Pringle 26-31.

HILLSBORO.—LEVY OPERA HOUSE (Morgan and Bounds, mgrs.): Who, What, When Minstrels Jan. 18; fair house; good performance.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): The Power Behind the Throne Jan. 22 pleased small audience.

MARSHALL.—OPERA HOUSE (Livingston and Dohmer, mgrs.): In Louisiana Jan. 20; good business; satisfactory performance.

M'KINNEY.—OPERA HOUSE (H. W. Warden, mgr.): Irving French co. Jan. 25-27. Jules Grau Comic Opera co. 3.

HENDERSON.—OPERA HOUSE (Dreeben and De Lamar, mgrs.): A Runaway Tramp Jan. 21; failed to appear.

BONHAM.—OPERA HOUSE (V. Steger, mgr.): Spotless Town Jan. 18 to good business; pleased.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, mgr.): Alberta Gallatin in Ghosts Jan. 18-20; good co. and houses.——GRAND THEATRE (Jones and Hammer, mgrs.): Yon Yonson 18-20 to capacity.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): Yon Yonson Jan. 21 delighted large house. For Mother's Sake 5. 'Way Down East 8. The Game Keeper 10. Gus Sun's Minstrels 24.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): Marks Brothers Dramatic co. Jan. 18-23; good business; co. pleased. Howe's Moving Pictures 30. Rockwell Dramatic co. 1-6. A Fatal Step 13. Klark Urban co. 15-20.

WOODSTOCK.—MUSIC HALL (J. Ross Wilson, mgr.): His Busy Day Jan. 20; large and pleased audience; good co. Howe's Moving Pictures 5.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, lessee; Charles W. Rex, mgr.): The Runaways Jan. 20; co. and business very good. Mantelli Opera co. 22 pleased small house. Kersand's Minstrels 23 pleased topheavy house. The Prince of Pilsen 26, 27; splendid co. to big business.——BIJOU THEATRE (Jake Wells, mgr.; Charles L. McKee, bus. mgr.): The Way of the Transgressor 25-30; co. and business fair. For His Brother's Crime 1-6.

DANVILLE.—ACADEMY OF MUSIC (J. B. Wood, mgr.): A Prince of Tatters Jan. 20; fine performance; good house. Duncan Clark's Lady Minstrels 22 to masculine audience; thoroughly disgusted. The Fast Mail 23; topheavy house. Harris-Parkinson Stock co. 25-30. Plays: Slaves of the Orient, In Sunny Tennessee, A True Kentuckian, Rip Van Winkle, Foxy Grandpa, A Texas Steer.

NORFOLK.—ACADEMY OF MUSIC (Corbin Shields, mgr.): Mantelli Grand Opera co. Jan. 21; performance good; poor house. The Runaways 23; performance excellent to S. R. O. Billy Kersand's Minstrels 26; fair house and performance. Florodora 3.——GRANDY THEATRE (Otto Wells, mgr.): His Brother's Crime 25-30; packed house; performance excellent. The Man Who Dared 3-6.

ROANOKE.—ACADEMY OF MUSIC (Thomas Leath, lessee; Allen Jenkins, mgr.): Kersand's Minstrels Jan. 20 pleased fair house. Prince of Tatters 21; good performance; full house. Madame Mantelli Grand Opera co. 27. A Texas Steer 29.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Leterman, mgr.): Gay Mr. Goldstein Jan. 11, 12; business fair; co. very poor. Kersand's Minstrels 22; S. R. O. Mantelli Grand Opera co. 25 pleased small house. Florodora 29.

WINCHESTER.—AUDITORIUM (Harry L. Wood, mgr.): Miss Bob White Jan. 28; S. R. O. At Cripple Creek 29. Guy Brothers' Minstrels 3. Arizona 9.

STAUNTON.—OPERA HOUSE (Barkman and Shults, mgrs.): Billy Kersand's Minstrels Jan. 21 to good house; fair performance. Florodora 28; good advance sale. Lyman Twins in At the Races 8.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, mgr.): The Runaways Jan. 21; S. R. O.; pleased. Billy Kersand's Minstrels 25; large audience; satisfied. A Texas Steer 9.

HARRISONBURG.—ASSEMBLY HALL (W. A. Braithwaite and Co., mgrs.): New Fast Mail Jan. 29. Lyman Twins 5.

WASHINGTON.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): 'Way Down East Jan. 19, 20; good co.; fair business. Madame Patti 23 canceled.——AUDITORIUM (Harry C. Hayward, mgr.): Human Hearts 17, 18; large attendance; pleased patrons. Devil's Auction 22, 23; good business; costumes and scenic effects fine.——ITEM: The reason that Patti canceled is given out that patrons will not pay $8 a seat.

NORTH YAKIMA.—LARSON'S THEATRE (R. Fournier, mgr.): Marie Wainwright in Twelfth Night Jan. 23; fair co. and business. Devil's Auction 25. Happy Hooligan 1. Florence Roberts 6. The Fatal Wedding 9. Ghosts 11. Are You a Mason 16.——ITEM: Manager Fournier has placed a complete fire alarm system in theatre.

WALLA WALLA.—NEW THEATRE (Helley and McCabe, lessees; R. J. Nixon, mgr.): Way Down East Jan. 21; good house; performance excellent. Human Hearts 23; good business; performance poor. Marie Wainwright in Twelfth Night 25.

WEST VIRGINIA.

HUNTINGTON.—THEATRE (M. E. Rice, mgr.): Quincy Adams Sawyer Jan. 1; big business; excellent satisfaction. Earl of Pawtucket 2; fine business; most artistic performance of season. Mrs. Wiggs of the Cabbage Patch 4 delighted packed house. The Black Thorn 11; co. and business fair. Thelma 16 canceled. Florodora 19; crowded house; good attraction. A Gentleman of France 20; excellent performance; good business. The Orphan's Prayer 21 canceled. Herrmann the Great 25 satisfied good house. The Sign of the Cross 26. Isabel Irving in The Crisis 29. The Telephone Girl 2. Human Hearts 4. Bunch of Keys 6. Murray and Mack 8-13. The Chaperones 15. Silver Slipper 24.

PARKERSBURG.—CAMDEN THEATRE (W. F. Kemery, mgr.): When Johnny Comes Marching Home Jan. 21; crowded house; failed to please. Ezra Kendall 23; capacity. Herrmann 26; small house; fair performance. The Sign of the Cross 27. Field's Minstrels 18. Castle Square Opera co. 22.——AUDITORIUM THEATRE (W. E. Kemery, mgr.): Bennett-Moulton co. 18-23. Plays: The Belle of Virginia, The Lyndon Bank Robbery, Shipwrecked, An Innocent Convict; large business; pleased. Alphonse and Gaston 25; fair attendance; failed to please. Isabel Irving in The Crisis 27. An Aristocratic Tramp 30. Murray and Mackey 1-6. Why Women Sin 9. Howe's Moving Pictures 14.

WHEELING.—COURT THEATRE (E. B. Franzheim, mgr.): When Johnny Comes Marching Home Jan. 22; S. R. O.; pleased. Stetson's U. T. C. 23; fair business. Florodora 25; good business. The Sign of the Cross 28. Herrmann 29. The Burgomaster 30. Ezra Kendall 1.——GRAND OPERA HOUSE (Charles A. Peinler, mgr.): Dare Devil Dorothy 21-23; good business. A Working Girl's Wrongs 25-27; good business. The Telephone Girl 28-30. An Orphan's Prayer 1-3. Hello, Bill 4-6.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Florodora Jan. 20; S. R. O.; excellent performance. Ezra Kendall in The Vinegar Buyer 22; S. R. O.; excellent performance. Lehr and Williams co. in repertoire 25. In Old Virginia 26; good business. The Western Girl 27; good business. Isabel Irving in The Crisis 28. Lehr and Williams co. (return) 29, 30. The Telephone Girl 3. S. Miller Kent 4.

CLARKSBURG.—TRADERS' GRAND OPERA HOUSE (R. A. Farland, mgr.): Porter J. White's Faust Jan. 20; poor performance to light business. Florodora 21 pleased S. R. O. Alphonse and Gaston 26; most unsatisfactory performance this season to S. R. O. Sign of the Cross 30. Miss Bob White 1. Field's Minstrels 16.

MORGANTOWN.—SWISHER'S THEATRE (H. L. Swisher, mgr.): The Telephone Girl Jan. 21; fair show; good house. For Her Sake 25. The Sign of the Cross 28. By Right of Might 1. Miss Bob White 3. Van Dyke-Eaton co. 8-10. Martin's U. T. C. 11. Innocent Maidens 15. Humpty Dumpty 16.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Washburn's Minstrels Jan. 21; fair house pleased. White's Faust 27; small house pleased. At Cripple Creek 28. Miss Bob White 29. Lyman Brothers in At the Races 2. Howe's Moving Pictures 3. Princess Bonnie (local) 10, 11.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Dark on account of flood. Elias Day and The Telephone Girl canceled for same reason.——ITEM: Cutter-Williams co. had to leave before the matinee for fear of being held by high waters.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, mgr.): For Her Sake Jan. 30. The Burglar 3. An Orphan's Prayer 6. Van Dyke and Eaton Stock 15-20.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Joliffee, mgr.): A Texas Steer Jan. 30. Harris-Parkinson Stock co. 1-5.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): Daniel Sully Jan. 20; competent co.; attendance fair and should have been larger. Wilton Lackaye in The Pit 23; large, strong co.; one of the treats of season; full house. Imperial Stock co. 23-31 opened in Knobs o' Tennessee; good co. and business. Other plays: In the Heart of the Storm, A Daughter of the South, Northern Lights.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, mgr.): Imperial Stock co. Jan. 18-23; good business; satisfactory performances. Plays: Knobs o' Tennessee, In the Heart of the Storm, A Daughter of the South, Northern Lights, East Lynne, Back Among the Old Folks, and The Great Devereaux Case. Under Two Flags 1. Gordon's Minstrels 9. Foxy Grandpa 13.

APPLETON.—THEATRE (J. A. Hawes, mgr.): Silver Slipper Jan. 20 pleased packed house. Ben Hendricks 4. Foxy Grandpa 9. Beside the Bonnie Brier Bush 11. Eben Holden 13. Over Niagara Falls 17.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): The Silver Slipper 21; crowded house; good co. The Isle of Spice 22; house crowded; gave general satisfaction. Frank E. Long Stock co. 24-30 opened with The Sleeping City to good business.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): Under Two Flags Jan. 19 pleased light business. The Elevator (local) 22; packed house. Papa's Boy 27. Sultan of Sulu 3. The Ronnie Brier Bush 13.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Daniel Sully in The Chief Justice Jan. 21; drew large audience; play and co. pleased. Silver Slipper 23; S. R. O.; delightful performance. Himmelein's Imperial Stock co. 25-30.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Silver Slipper Jan. 24; full house; performance good; audience pleased. John Griffith in Macbeth to good business 28.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, mgr.): The Silver Slipper Jan. 22; excellent co.; fair house. Erik of Sweden 3. Eben Holden 6. Foxy Grandpa 11. Holden Comedy co. 22.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): A Man from Sweden Jan. 21 pleased good house. Daniel Sully 28. Shay Opera co. 3. Feland Brothers' co. 5, 6. Willis Stock co. 8-10.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): The Isle of Spice Jan. 23 to S. R. O.; co. excellent. Erik of Sweden 1. Foxy Grandpa 2.

SUPERIOR.—GRAND OPERA HOUSE: Foxy Grandpa Jan. 23. Under Two Flags 24. The Bostonians in The Serenade 25. Man from Sweden 26. Dan Sully 29. Sag Harbor 30.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, mgr.): Durno Jan. 20 pleased big business. Eben Holden 5. Thomas Dixon, lecture, 11. International Bioscope co. 12, 13.

WAUSAU.—GRAND (C. S. Cone, mgr.): Isle of Spice Jan. 20 pleased S. R. O. U. T. C. 25, 26; pleased fair house.

BELOIT.—WILSON OPERA HOUSE (R. H. Wilson, mgr.): Ole Olsen Jan. 20 pleased fair house. The Two Sisters 1.

GREEN BAY.—THEATRE (John B. Arthur, mgr.): Silver Slipper Jan. 19; S. R. O. The Isle of Spice 21; delighted packed house.

WAUPACA.—CITY OPERA HOUSE (Walter Secor, mgr.): Resurrection Jan. 28.

LA CROSSE.—THEATRE (J. Straa, mgr.): Sultan of Sulu Jan. 23; large house.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Erik of Sweden 1.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Arington and Swain's Comedy co. Jan. 18-23; excellent co. to fair business. Plays: Man to Man, Tennessee Partners, La Belle Marie, Kentucky, The Minister, and The Black Viper. Shuperd Concert co. 4. 'Way Down East 12. Ward and Wade's Minstrels 15.——NEW GRAND (William Marquardt, mgr.): A Trip to Chinatown 26. Nye Comedy co. 1-6. Myra Heath 9.

CHEYENNE.—TURNER HALL THEATRE (Paul Bailey, mgr.): A Trip to Chinatown Jan. 27. U. T. C. 29. Orpheum Show 3.

RAWLINS.—OPERA HOUSE (T. H. Frew, mgr.): A Trip to Chinatown Jan. 25. Errington Comedy co. 1-3.

CANADA.

VANCOUVER, B. C.—OPERA HOUSE (E. B. Ricketts, mgr.): Adelina Patti Jan. 16 canceled. Lost River 19; fair performance; small audience. Fisk Jubilee Singers 26. Are You a Mason 27. Devil's Auction 30. Florence Roberts in Zaza 2. Magda 3. Alberta Galatin in Ghosts 5. Human Hearts 9.——PEOPLE'S THEATRE (Carl Berch, mgr.): Private Secretary 18-23 pleased full houses. Forgiven 25-30.

WINNIPEG.—THEATRE (C. T. Walker, mgr.): Slaves of the Mine Jan. 12, 13; S. R. O.; good co. Kilties Band 21-23. Bostonians 29, 30. Bonnie Brier Bush 1-6.——ITEM: Normadie Theatre, Calgary, N. W. T. which was to have been opened 19, was destroyed by fire, with rich furnishings, on 15; loss $50,000.——It will be rebuilt by Senator Lougheed at once.

LONDON.—GRAND OPERA HOUSE (F. X. Kormann, mgr.): Tom Marks Stock co. Jan. 18-23; fair business. The Power of the Cross 30. Holty Tolty 2. Under Southern Skies 6. Wilbur Opera co. 12-13. Francis Wilson in Erminie 20.——LONDON OPERA HOUSE (Alex Harvey, mgr.): Innocent Maids Burlesquers 22, 23; three performances to good business. Quaker Vaudeville co. 25-30; opened to fair business.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): Rebecca Warren in Tess o' the D'Urbervilles Jan. 27, 28. Sir Henry Irving in The Merchant of Venice, Waterloo, The Bells 29, 30; house sold out for both performances.——GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): The Sign of the Four 25-27; crowded houses; excellent performances. Deserted at the Altar 28-30.

KINGSTON, ONT.—GRAND OPERA HOUSE (W. C. Martin, mgr.): The Price of Honor Jan. 21 pleased well filled house. The Power of the Cross 25; fair co. and house. Tess of the D'Urbervilles 26; good house and co. Summers' Stock co. 1, 2, 3, 5, 6. The Queen of the Highway 4.

QUEBEC, QUE.—AUDITORIUM THEATRE (Small and Turton, mgrs.): The Power of the Cross Jan. 18-20 drew good houses. Deserted at the Altar 25-27 opened to good business. Rebecca Warren in Tess of the D'Urbervilles 29, 30. A Man of the World 1-3.

ST. THOMAS.—NEW GRAND OPERA HOUSE (George Stacey, mgr.): Robert Mantell Jan. 21; snowbound; packed house awaited them; failed to appear. The Power of the Cross 29. Holty Tolty 1.——NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, mgr.): Dark.

SHERBROOKE, QUE.—CLEMENT THEATRE (E. Mortimer Shuter, mgr.): A Runaway Wife Jan. 20; excellent performance; crowded house; return date arranged. By-Town Coons 25

MUSIC NOTES.

Frau Wagner has announced the engagement of Fritz Remond, of the Court Theatre, at Carlsruhe, to sing Parsifal this year, instead of Herr Burgstaller. Her boycott of the Parsifal singers in New York has begun.

Patti will sing in New York next May in the Madison Square Garden. It is doubtful if she will fill it—with her voice, of course. It will be her last appearance in this country.

The Boston Symphony Orchestra drew a very large attendance to Carnegie Hall Jan. 14. Ferruclo B. Busoni, after an absence of many years abroad, played a concerto with the orchestra.

The students of the National Conservatory of Music gave a concert in Mendelssohn Hall Jan. 14. Leo Schultz directed. The solo numbers were played by Julius Casper, Florence Helfere, and Sarah Gurovitch.

Mrs. H. P. Whitney gave a musicale at her Fifty-seventh Street residence Jan. 14. M. Caruso, Sacha Davidoff, and the Wetzler Orchestra provided the musical entertainment for the guests.

Pierre Riviere, a young French tenor, has been engaged by Herr Conried.

The first in the series of Sam Franko's concerts of old music took place in the Lyceum Theatre Jan. 12, afternoon. The composers represented were Hayden, Bach and Mozart. Pablo Cassals, a young Spanish 'cellist, made his New York debut, and won distinctive success.

A recital of negro melodies was given by Kitty Cheatham Thompson in true Southern style in Mendelssohn Hall Jan. 13.

The body of Antoinette Sterling was cremated in London in the presence of a number of musical friends of the deceased, Jan. 13.

A rare collection of old English songs has recently been made in Somersetshire; over forty folk songs that had never been published were discovered among the inhabitants, several dating back three and four centuries.

Walter Damrosch gave his third lecture at the Lyceum Theatre Jan. 11. The subject was "Siegfried."

The Mendelssohn Trio was heard in concert in the Hotel Majestic Jan. 11. The artists were Alexander Saslavsky, violin; Victor Sorlin, 'cello; Charles Gilbert Spross, piano, and Andreas Schneider, barytone.

The Woman's Philharmonic Orchestra gave a concert and reception in the chapter room of Carnegie Hall, Jan. 12. A large audience attended.

The Dannreuther Quartet gave a concert in Carnegie Hall Jan. 12. An interesting programme was presented.

Alma Webster Powell, soprano, and Eugenio de Pirani gave a recital in Mendelssohn Hall Jan. 15. They were assisted by Louis Mollenhauer, violinist, and Leo Taussig, 'cellist.

Cecile Louise Casetegnier, pianist, assisted by George A. Fleming, barytone, and Isidor Segal, violinist, gave a musicale in Mendelssohn Hall Jan. 12. Miss Castegnier's playing was well received.

The second concert of the new Russian Symphony Society will be given in Cooper Union Auditorium Jan. 28. The remaining concerts of the series will be given on March 3, March 31, April 14 and May 5.

Herr Conried will revive L'Elisire d'Amor, at the Metropolitan Opera House, Jan. 27. It was first sung here at Niblo's Garden in 1837. It was also sung, in 1849, at the Astor Place Theatre, and in 1869 at the Academy of Music. Patti has sung the star part, and The Bostonians produced it years ago.

Henry W. Savage engaged two new principals recently for his English Grand Opera company, which will soon begin its annual tour of the West. The new singers are Antoinette Le Brun, soprano, who has recently returned from four years' study in Italy, and William A. Wegener, who was formerly a member of the Grau-Savage company at the Metropolitan.

The Northwest is taking a lively interest in Esther Osborn, of Minneapolis, who, after a rest in New York, will sail for Stockholm, where she will enter the Royal Opera company.

Frederick M. Houlihan, a young music teacher, was committed to Bellevue Hospital Jan. 18. He became insane in a vain endeavor to compose popular songs.

Mamie Kingsbury pleased a critical audience in the Astor Gallery of the Waldorf-Astoria on Jan. 19. Miss Kingsbury is a pupil of Madame Galloway.

F. X. Arens conducted the third People's Symphony Concert in Cooper Union Hall on Jan. 19. Anna Otten, violinist, and Mortimer Howard, tenor, assisted.

Alois Burgstaller was heard in recital in Æolian Hall, Jan. 19. Victor Beigel arranged a delightful programme for his concert in Mendelssohn Hall Friday afternoon. The soloists were Susan Metcalfe, Adele Baldwin, and John Bland.

The Arion Society celebrated the fiftieth anniversary with a concert in Carnegie Hall on Jan. 22. A large audience, among which were delegates from many of the larger cities, attended. Julius Lorenz conducted the orchestra. Olive Fremstad, Shanna Cumming, and Otto Goritz sang.

Youngstown (O.) *Telegram*, Jan. 13, 1904.—"The Chief Justice has a well worked out plot. The audience by liberal applause testified its appreciation."•"•

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